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THE CAPE OF GOOD HOPE

BEING THE

OFFICIAL HANDBOOK

OF THE CITY OF CAPETOWN

"I pray you let us satisfy our eyes
With the memorials and things of fame
That do renown this City."
—*Twelfth Night, Act iii, Scene 3.*

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Compiled by J. R. FINCH, Town Clerk.

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The Arrival of Van Riebeeck. 1652.

CHAPTER I.

What has been said about Capetown.

PICTURESQUE, pleasant Capetown, the University City of South Africa, has been described by many authors and eminent visitors. A few observations culled from the wealth of literature which has been devoted to the Sub-Continent, will not be out of place in a handbook published for the purpose of making the attractions of the Mother City of South Africa better known to the travelling public.

Capetown has much of interest and beauty. The beginnings of the South African Nation lie around the shadow of the world-known Mountain. The Peninsula is the home of sedate refinement in a comparatively new country.

More than at any watering place on the coast, one may enjoy the wealth of sunshine at all seasons of the year. The breeze blowing fresh from the sea, tempers the fervour of the African sun, and consesequently, Capetown is the most attractive of South African watering places.

Sir Francis Drake:

"This Cape is a most stately thing and the fairest "Cape we saw in the whole circumference of the "earth."

Mr. J. A. Froude:

"In all the world, there is perhaps, no city so "beautifully situated as Capetown."

Lord Curzon:

"You have what is fitting, in the city whence "civilisation has radiated in South Africa, the city "richest in historical associations; the city unrivalled "in natural beauties and amenities: you will still "retain the most vivid, potent and dramatic com- "ponent in the organism of a united country."

Rt. Hon. James Bryce,
"Impressions of South Africa":

"For a few hours only before reaching Capetown "does one discern on the eastern horizon the stern "grey mountains that rise along the coast. A nobler "site for a city and a naval stronghold than that of "the capital of South Africa can hardly be imagined. "It rivals Gibraltar and Constantinople, Bombay and "San Francisco. Immediately behind the town, "which lies along the sea, the majestic mass of Table "Mountain rises to a height of 3,600 feet, a steep "slope capped by a long line of sheer precipices more "than 1,000 feet high, and to right and left by bold, "isolated peaks. The beautiful sweep of the Bay in "front, the towering crags behind, and the romantic "pinnacles which rise on either side, make a land- "scape that no one who has ever seen it can forget."

Lord Milner, Speech in London, December, 1907:

"Capetown holds a high, and in some senses "almost a unique, place among the cities of the "Empire. . . .

"On the beautiful slopes of Table Mountain, in a "climate which is one of the most favoured in the "world, and amid scenery the most magnificent, "there has been established an outpost of British "power and a home of European culture which it "would be impossible to over-estimate the present "value of or the great future."

The Late Lord de Villiers in Canada in 1908:

"We have not a mighty St. Lawrence flowing at "our feet, but we have a bay of unrivalled beauty, "guarded, as it were, by the grand old Table "Mountain, under whose shadows so many historic "scenes have been enacted."

CHAPTER II.

The Kasteel de Goede Hoop, 1666.

THE title to the Castle is vested in the Officers of His Majesty's Ordnance by Deed given under the public seal of the Settlement, at Capetown, on the 23rd day of March, 1840, by His Excellency Major-General Sir George Thomas Napier, K.C.B., subject to one condition only, which provides that "the road passing between the east front of the body of the place and the gorge of the Imhoff outwork shall be a thoroughfare for the use of the public."

It is open for inspection on week-day afternoons between 3 and 5 o'clock; a small charge is made for the services of a guide, the proceeds being given in aid of the Soldiers' Aid Society.

Historical writing, so say both Carlyle and Ruskin, is made delightful through "disentangling various traceable small threads of relation" by finding interesting "reciprocities and mutabilities," in discovering the beginning of things.

To interest visitors to the old "Kasteel de Goede Hoop" it is necessary to dip into historical matter to some extent and to make a start from the first days of the settlement.

On the evening of Sunday, 7th April, 1652, Johan van Riebeeck made an examination of Table Valley with a view to selecting a site for a fort.

The commander, with the skippers of the vessels, immediately started operations upon the ground which now forms a part of the Grand Parade, between the Opera House and the Railway Station. The original Fort of Good Hope was a square structure consisting of earth walls and bastions surrounded by a ditch or moat. Within were the dwellings of wood and a stone tower.

The bastions of the fort were named after the four ships in Table Bay—Dromedaris, Reiger, Walvisch, and Olifant. Such was the character of the first settlement in Table Valley, for it is probable that Van Riebeeck's party availed themselves of the earthworks which, according to Theal, were thrown up by the survivors of the Haarlem, which was driven ashore in a gale on Blauwberg Beach.

With the growth of the settlement and the increased importance of the Company's business the Directors resolved to erect a substantial stone fortress capable of accommodating a large garrison. In 1666 the foundation-stone of the present Castle, which has now to be described, was laid by the Governor Zacharias Wagenaar.

The superintendent of the work was Pieter Dombaer, an engineer in the Company's service, who had at his disposal some 300 soldiers and a party of convicts and slaves.

The Castle was constructed according to the rules of the great authorities upon fortifications of that period, Vauban and Coehoern, and on the 8th June the foundations were marked out by Sieur Hendrick Lacus, Land Surveyor and Fiscal.

Thus began the construction of the oldest building existing to-day in South Africa. As the centre of the life of the young Colony and the cradle, so to speak, of the South African nation, the Castle of Good Hope deserves a visit from all who love to honour the beginnings of our nation. Save for the rank growth of weeds which make their appearance with the winter rains on the ramparts and the vulgar brickwork of the early Victorian period, those grand old walls of Table Mountain sandstone stand to-day as they were completed more than two and a half centuries ago, if we except that now demolished section of the outer ramparts once known as the Imhoff Battery.

We will now take a look round the old fortification, entering from lower Buitenkant Street at the end of the Grand Parade. On either hand stretches the wide expanse of the old-time moat, now devoid of the waters which were led into the same for greater protection, from the canal which skirted the Keizergracht, now Darling Street, or from the Capel ditch on the suburban side of the Castle, This moat would appear to have been formed in 1677, when on the 25th November, according to the historian, Dr. Theal, "Governor Johan Bax, his "lady, and his little son, all the Company's officers "and their wives, the Burgher Senate and other "leading inhabitants with their wives, set to work "for a considerable time to carry out earth from the "moat. The Governor carried out twelve baskets "full, his wife six."

Following the example of those set in high places, the inhabitants of the settlement were compelled by regulation to assist in the work, irrespective of rank or sex whenever passing the excavation.

Proceeding between the gate piers, upon which are well proportioned heraldic-like lions, the work of the old master Anthon Anrijt; observe the "hangers" of the old hinges of the original gates which barred the entrance and formed between this point and the main entrance, a place which corresponds to the barbican peculiar to the Walmgate Bar in the City of York, England.

Notice, too, the quaint stucco watch boxes in which the "night watch" took shelter from the wind and rain.

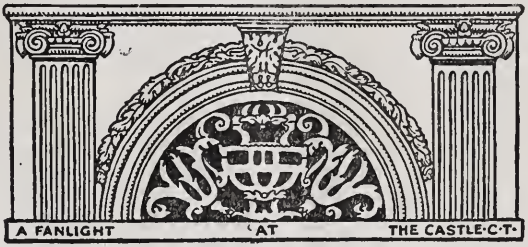
The ravelin from which the musketeers could guard the main entrance and other earth mounds fortunately remain intact to this day, and serve the purpose of showing that even after the completion of the stone structure various commanders felt it desirable and necessary that the walls should be protected from possible cannon shot from invading forces.

We are now able to inspect the main entrance, or Van der Stel gateway, one of the most beautiful architectural monuments of the work of that Governor remaining in the Colony.

This gateway resembles those which are peculiar to the town of Dordrecht, in Holland, and notwithstanding the belief that Simon van der Stel designed the same, it is not at all unlikely that the design was supplied by the Company's architect and the materials brought from the Fatherland.

The pilasters, frieze and pediment of the gateway are of a grey blue stone identical with that which was so much used in combination with brick in the

church buildings of Holland and Flanders. With the imported yellow Dutch "klompjes," of which the arch and cupola above are composed, toned down by venerable age, a most pleasing combination has been secured in this gateway. With its heraldic enrichments on the frieze, representing the arms of Amsterdam, Rotterdam, Delft, Zeeland, Hoorn and Enckhuysen, together with the V.O.C. monogram of the Company and the Lion of Holland above in the pediment, surmounted by a mural crown, Capetown possesses a monument of the old pioneers



which deserves to be guarded with care and honoured by all who love the antique and artistic relics of a bygone age.

In the cupola above the gate is the original bell bearing the inscription:—

> "Benedicat Terra Dominium Laudet et super exaltetum in caecula Claudiernime Facit Amstelodam in anno 1697."

Famous from the earliest times the bell-founders of Holland bestowed the greatest care in preparing the metal for their bells, and it is not surprising that the old bell of the Castle, notwithstanding the fact that for more than two centuries it has rung out the passing hours and given the alarm to call out the Burghers, its tone remains unimpaired to-day.

THE MURAL AND EQUATORIAL SUNDIALS CASTLE, CAPETOWN.

What tales could this old bell tell of the woes and joys of the settlement, ringing out the old generations and ringing in the new with a mechanical and iron consistency in just such a manner as has made the curfew bells of the cities of Holland and Flanders the most revered of the many interesting relics of the past which these cities of Northern Europe can boast!

So with such thoughts we pass under the arch into the inner court of the Castle, originally the garden in which the younger Van der Stel propagated the many valuable plants sent in the Company's vessels from oversea for the enrichment of the settlement. The ornamental water and dolphin fountain, of which we read in the letters of Lady Anne Barnard, have vanished from the Castle, 10th July, 1797. An equatorial sundial, provided by the Rhodes Trustees, occupies the centre of the enclosure.

Before pushing forward look again at the south-east side of the gateway and observe the fine Rococo gable above the window over the gate.

On the right of the court are situate the Officers' Mess and the offices of the Headquarters' Staff. Facing the visitor is that portion of the building designated "The Kat," for the erection of which tradition states that Simon Van der Stel was responsible.

The beautiful balcony flanked with its curved steps of blue stone and handsome wrought-iron balustrade covers the main door of the Governor's House. Here were posted the "plakkaaten" of the Council of Policy, and from this point were the burghers addressed by the several Governors of the settlement.

What a massive dignity have these grand old teak doors with their wealth of brass furniture.

The balcony is supported upon fluted columns, and with the entablature and parapet richly decorated with plaster Rococo ornamentation, now fast falling into decay, is another illustration of the artistic skill and taste which were brought to bear in the completion of these old-time dwellings.

The mighty arch with the sun-dial above leads to the second or barrack court. The house adjoining is interesting since it was erected by Van der Stel for the Secunde, or Chief Merchant, Sieur Samuel Elzevir.

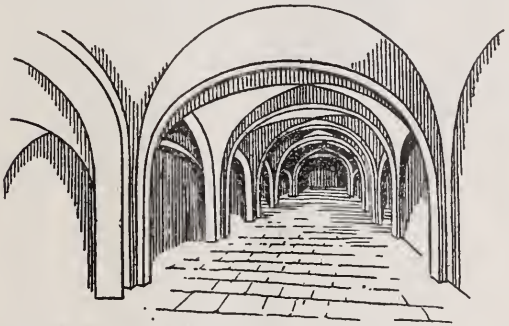
On the left-hand side of the court are the offices devoted to the Royal Engineer and Staff. Passing through the passage-way in this block visitors will reach the original gateway or "poort" of the Castle which opened out at one time to the strand of Table Bay, before the old Imhoff Battery was constructed. The old gateway is, unfortunately, covered with a rude structure erected for store and office purposes, which it is hoped may one day be removed.

The Imhoff Battery was an outwork of the Castle used for saluting purposes, and contained a most interesting building once known as the Armourer's Quarters. The original door, which has a fanlight of teak tracery carved with representations of artillery, cannon balls and drums, may be seen at the end of the back stoep at Groote Schuur, whence it was carried by Mr. C. J. Rhodes upon the demolition of the Battery to make room for railway extensions. It only remains to record here for the information of interested visitors that the old battery was named after Baron von Imhoff, Governor-General of the Dutch East Indies, who took office in the Castle in 1743.

Proceeding through this arch we enter the second court, which is surrounded by barrack buildings and

stores, in which one may search in vain for some feature of architectural beauty.

On the right we notice the gate to the well-house, long since fallen into desuetude. Then immediately adjoining are the grain stores, built also by Van der Stel, on the side of the great cross wall which runs through the Castle. According to the despatches



THE ARSENAL, THE CASTLE, C.T.

Van der Stel had invented some air-tight vaults in which corn could be stored for a considerable time. This subterranean chamber was to retain the corn which, in deference to the representations to the Governor, was collected for consignment to Batavia.

The vaults or arsenal should be inspected, for the roof is composed of arches finely groined and giving the place just the appearance of a crypt of some ancient cathedral structure.

A flight of blue stone steps on the left gives access to the ramparts which follow the original pentagon with its five bastions.

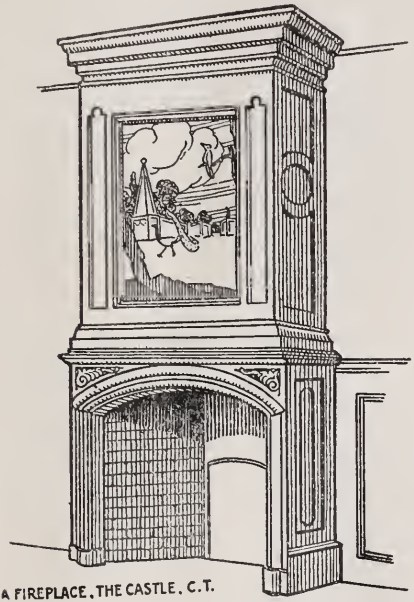
The two bastions towards Darling Street are designated "Oranje" and "Leerdam," and are built somewhat above the level of the three on the Bay side, which are named "Buuren," "Catzenellenbogen," and "Nassau" respectively.

One of the first objects to claim attention as we wander round is the old "Goede Hoop" stone, a carving representing a Dutch galleon of the old Company, which formed the subject of the official seal at the time. It is certainly in a strange situation; possibly it was removed from some other portion of the building. It may be of interest to know that a replica of this same stone was carried on board Sir Percy Scott's flagship, H.M.S. "Good Hope." It appears to have been the custom for similar carved stones to be inserted in the walls of the old Company's buildings at the Cape, possibly to indicate some official association in much the same way as Government buildings generally display the customary Royal Arms at the present day.

Reaching the Catzenellenbogen Bastion, from which the Company's flag was floated, we enjoy the superb view which it commands of the city and Table Bay, the latter probably stretching mile upon mile an opalescent surface as calm and quiet as a mill pond, on which float a few yachts. fishing boats, or may be the larger ocean-going craft with three or four masts which seem to prop the eternal blue of the South African sky above. What can better recall the associations of the early days of the Cape of Good Hope than the vista of the Bay from this bastion of the old Castle.

The spice laden fleets of the old East India Company are no more, but the Castle walls record the visit of the intrepid voyagers of the 15th century in the post office stones inserted therein, which bear

inscriptions and records; one in this bastion is dated 1627, while another in an adjoining portion of the Castle dates back to 1607—the earliest date which any of these so-called post office stones bears so far as they have been discovered.



A FIREPLACE, THE CASTLE, C.T.

Continuing our ramble we come across a tumbled-down structure with closely-barred slits in the walls which do duty as windows. This is the upper portion of the "Provost" Prison, constructed about 1786 by order of the Governor Van de Graaff.

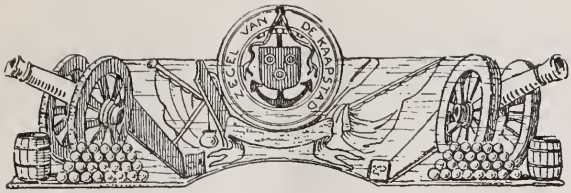
There are other prisons below, but we continue the round of the ramparts inspecting, just before arriving at the Buuren Bastion, the roof garden which has been formed on the walls. Here it was that Lady Anne Barnard was fond of walking, and imagination can picture scenes of former Governors sitting here enjoying the evening air of the Cape summer.

The Captain's Tower, which stands on the roof of the staff quarters between the Leerdam and Oranje bastions, will be noticed before we return to examine the interior of some of the more important rooms below. This tower was constructed to command the outlook over the Bay, and to observe the signals from the stations on the hill or Lion's Head; it is now found of service as a room for range-finding and other like instruments.

The Interior.

The best rooms in the Castle are those in the Governor's quarters, but there are many other well-proportioned apartments in the section given over to the Staff Office. In nearly every case, however, the best features of the ceiling timbers of the early pioneers have been obscured by cheap wooden screens and match-boarding. The quaint old cast fireplaces of the Georgian period remain in some instances. The guide will not fail to point out the open hearth with the painted overmantel, or fail to tell the legend which has been transmitted to us that anybody tampering with the fireplace would fall dead.

The Council Chamber in the "Kat" has been restored by the removal of the wood partitions which were used to form office accommodation, and has been much improved.



CHAPTER III.

The Michaelis Gallery of Dutch and Flemish Masters.

IN the realm of Art, one of the most noteworthy episodes in the history of South Africa was the gift by Mr. Max Michaelis of the magnificent collection of Dutch and Flemish paintings hung in the Old Town House. The fact was notified in 1913, and later on it was decided that the pictures should be located in the Mother City, which Sir Hugh Lane has referred to as "the centre of the drama of the development of the Union." Sir Hugh Lane, who was a well-known authority on ancient and modern art, came out to South Africa in 1910 to assist in the foundation of the Johannesburg Municipal Gallery of Modern Art, and during his stay was struck with the absence in this country of links with the past, whether in Art or with the domestic life of the people; and, encouraged by leading South Africans, he, upon his return to England, at once commenced to add to his collection of Dutch and Flemish masters, hoping that some person or body would acquire it and present it to the Union as the nucleus of a national collection. This hope was fulfilled when Mr. Max Michaelis took the idea up, acquired the pic-

tures, and gave them to the Union with the object of expressing in practical form his affection for the country in which he spent his earlier days.

The pictures are housed in the historical building in Greenmarket Square, which for so long was the common meeting ground for the citizens of Capetown, and the centre from which the whole fabric of local government throughout the Union of South Africa took its origin, namely, the Old Town House, formerly known as the "Burger Wachthuis." When it was decided that the pictures should be located in Capetown the Corporation offered this building to the Union Government on the understanding that it would be restored and made suitable for their display, and surely it could have been put to no better use than as a setting for the gems of genius that now adorn its walls, more especially as the period they represent was that during which intrepid Dutch explorers were making history by their discoveries and colonization, which found its embodiment, so far as South Africa is concerned, in the foundation of the City of Capetown by the Chamber of the Dutch East India Company.

The Pictures.

It has been well said that the pictures of any country and period "absolutely mirror the quality of the mind of their producers," thus the sensitiveness of Dutch artists to the atmosphere of coast scenery expressed a love of the sea which is partly that of the sailor as well as that of the artist. Dutch paintings (wrote Mr. Martin Wood) "were composed entirely with a view to influencing the mood of those who lived with them daily. In this spirit they differ from modern paintings, which, for the most part, seem to concentrate upon making an effect in an exhibition."

HALS GALLERY—MICHAELIS GALLERY, CAPETOWN.

There are 68 pictures hung in the Michaelis Gallery; at the entrance handbooks may be procured, one of which describes the works and sketches the life and achievements of the painters; the other is a simple catalogue.

In the **Vestibule** are four small pictures. Those to the right are "The Oyster Seller," by D. van Tol (1635-'76), and the portrait of an old man by A. Bloemart (1564-1658), master of more than one of the eminent Dutch painters of the 17th century. To the left are William de Keyser's "A shepherd" and Karl du Moor's "Portrait of a lady."

The **Inner Hall**, which, like the Vestibule, is paved with polished granite and marble, contains nine panels; the first to the left is "The Town Hall, Haarlem," by Pieter Saenredam, and next it W. van de Velde's naval picture, "The Salute," which depicts a battleship of the old order firing a gun; other naval ships are in attendance. This picture has much charm of colouring. Following on is a battle scene of the old Dutch school, showing two cavaliers in close combat in the foreground. There is much life in the next picture, "The Beach at Scheveningen," by Hk. Dubbels: fishermen hauling up a boat against the oncoming storm. Du Jardin's "The Start for Hawking," comes next; it has been described as an exquisite work of art. A van Beyeren depicts still life, and A. Cuyp "A Distant Town," characterised by a subtle interpretation of atmosphere and distance. A portrait by Jansens is followed by Aert Neer's "Sunset."

Anteroom (left).

Here are eight pictures. The first upon entering, beginning on the right, is Caspar Netscher's "A Lady at the Fountain." This artist was famous as

a portrait painter. The junior Teniers is represented by "The Shepherd," next which is an attractive seascape, "The Mouth of the River," by Jan van Goyen. The "Youthful Card Players" is a speaking picture by A. van der Werff, and following it is an unsigned panel of the 17th century Dutch school. Next comes "A Coast Scene," by I. Backhuysen, who loved to paint the sea in stormy mood. In strong contrast is a "Church Interior," by G. van Hoegerst Houckgeest, who devoted the whole of his time to representing architecture. Jan Steen is represented by the preliminary sketch for an ambitious picture, "The Continence of Scipio."

Anteroom (right).

The first canvas to the left of the entrance is a landscape by Jac. van Croos (1666), followed by a picture of the Rembrandt school, representing the Holy Family resting in Egypt. "A Vase of Flowers," by W. van Aelst, a great master in still life painting. That he regarded this picture as one of his masterpieces is evidenced by the fact that he retouched it in afterlife and re-signed it together with the date. Next in order comes "The Blind Fiddler," by A. van Ostade, a pleasant scene and sympathetic in colour treatment. Another of Saenredam's architectural pieces ("An Old Church at Delft"), the "Portrait of a Lady" (P. Nason), and dish of plums, J. van Es, complete the exhibit here.

The Central Gallery.

Ascending the beautiful teak stairway with its richly-panelled walls and starry dome, the visitor reaches the Central Gallery. Here are some of the best of the collection, and the overhead lighting is

perfect. The pictures are large and should be viewed from the beautiful old benches of Dutch design which constitute the only articles of furniture on the shining wood-block floor. On a canvas, 35½ ins. by 54½ ins., Jacob van Ruisdael silhouettes against a cloudy sky a wooded hill, with houses amongst the trees, and a rapid river in the foreground. A still-life picture by Heem is on the other side of the ante-room doorway. This artist was one of a long line of painters in the same family, all of whom devoted the whole of their time to still-life painting. On the wall-space to the left of the main entrance is a work by A. van der Neer—river and landscape enveloped in the soft light of "Dawn" (which is the title of the picture). The smaller picture by its side is "The Water Mill," by M. Hobbema, a great painter who received little recognition during his lifetime and actually died in poverty.

On the long wall-space opposite are six pictures. First is the snow scene, "Middelum in Winter," by J. A. van Beerstraten. A still-life picture by Jan Weenix follows. This artist was celebrated for such studies. Next in order is a landscape by P. de Koning, entitled "A View in Holland." Koning was in the front rank of Dutch landscape painters, and this picture is characteristic of his style and theme. "Interior of the Nieuwe Kerk, Delft," by Emanuel de Witte, is a good example of the manner in which the artist excelled. Then follows a still-life picture (B. van der Meer); it may be remarked that examples of this master's art are very rare. The veriest tyro will realise the genius lavished on this canvas, both in point of composition and technique. The beautiful fruit epergne in the centre is of special interest as revealing the clever craftsmanship in silver that had been attained at that time (1659).

The remaining canvas on this wall is another masterpiece by Jacob van Ruisdael, who has been described as one of the greatest landscape painters the world has ever seen. It is entitled "A Mountainous Landscape." The mood of the clouds is capricious. A mountain peak pierces the rainy vapours into the sunlight, and the glorious tree-clad masses, the distant hills, and the towering chateau are touched with a fitful sunlight, which is eloquent of "sunshine and tears."

On the end wall to the right of the entrance are three pictures. A large canvas by Wouter Knyff depicts "A Dutch Town from the Riverside." It is a pleasing picture, rich in detail and colouring. Then comes another work from the brush of A. van der Neer, "A Moonlight River Scene," and "A Hunting Party," by Anthonie Waterlo, who is perhaps better known as an etcher than as a painter. This picture depicts a pack of hounds chasing a stag through a valley.

At the opposite end are three pictures, the largest being a gaudy piece, "A Concert of Birds," by Synders, the companion to which was in the ex-Kaiser's collection in Berlin. Synders was a master in painting still-life and birds and was employed by Rubens to introduce incidentals of this kind into his masterpieces. On one side of the big canvas is a seascape by Simon de Vlieger ("A Breezy Day"), who was also the painter of the picture, "The Mouth of a River," already noticed. This sea scene is full of mood and movement. De Vlieger was paid a large salary by Charles II for the painting of sea fights.

In the **Anteroom** to the left there is only one canvas, namely a Van Dyck (1599-1641), a noble full-length portrait of John Oxenstierna. Van Dyck was a student under Rubens, and ultimately be-

came a rival of the great master himself. He was very popular at the English Court, died in London, and was buried in old St. Paul's.

Anteroom (left). — Domestic scenes adorn the walls here. There is a breezy picture entitled "A Cart in a Rut," by Wouwerman. He was a master in producing scenes crowded with incident, and the picture under notice is characteristic of his genius. The others are "Morning Gossip" (Brekelenham), a fine character study; "The Taxidermist" (A. de Gelder), an old woman immersed in her occupation; "The Letter Writer" (Borch), a lady in reverie at her bureau; "The Sick Woman" (Jan Wyck), the "Cottager's Family" (Bega), "A Family Group" (Toorenvliet), and finally "The Dessert" (Gabriel Metsu), described by experts as a "powerful and admirably painted picture," in which the colours are beautifully controlled.

The Hals Gallery.

The visitor now passes into the Hals Gallery, so called in honour of the brothers of that name, who had their day between 1580 and 1666. The most valuable picture in the Michaelis collection is from the brush of Frans Hals, who, unlike any other great artist in history, emerged from obscurity into the limelight of fame with a masterpiece. So obscure, indeed, was his previous life that he left no trace of the steps by which he attained supreme achievement. He has been described as the "most natural artist who ever painted." He is represented in this collection by "The Portrait of a Woman," which is the result of a miraculous skill that was not appreciated by his own generation. It is said of him that his genius anticipated the methods of modern paint-

ing by one instead of several stages. "The Portrait of a Woman" hangs at the left end of the gallery, well up.

At the opposite end is a handsome picture by M. Govaert Flinck, a three-quarter length portrait of the artist himself as an Eastern Prince. Flinck was a pupil of Rembrandt. To the left is a portrait of a lady by Pieter Putter, and to the right a portrait of a man in a dark green velvet suit, and painted by Albert Cuyp.

On the wall facing the light are eight pictures. Four to the left of the entrance, as you face it, are Jan Steen's "Dancing Dog," Dirck Hals' "Musical Party," M. Hondecoeter's "A Cat Attacking Poultry," and Verspronck's "Portrait." Dirck Hals devoted his talents to the representation of gaily-attired people and scenes of pleasure and joviality, and was not the compeer of his brother, although a great painter. The "Musical Party" depicts a group of brightly-attired men and women listening to and making music. Jan Steen's theme is capricious. It shows a group of people in a tavern watching the antics of a dog whilst a boy plays on a flute; it is a merry scene.

The pictures to the left of the entrance are Bol's "Portrait," Jan Both's "Romantic Landscape," David Tenier's "The Prodigal Son," and Ochtervelt's "The Pet Dog." Bol at one time appeared to rival Rembrandt, whose pupil he was, but his work lacked the mastery of the great genius who impressed his early efforts. The picture from his brush here represents muleteers riding down a romantic valley. The younger Tenier's canvas, "The Prodigal's Return," depicts a party rejoicing over the return of the prodigal, who, curiously enough, is seen

cowering under the wall of an outhouse in the distance. "The Pet Dog" represents a lady teaching a spaniel to beg.

There are only two pictures on the wall which back on to the light, and these are difficult to see; these are Everdingen's "The Young Augustus" and Nicholas Maes' "Portrait of a Lady." Maes was one of the most eminent painters in his particular style of the 17th century.

There are sixty-eight pictures in the collection.

The Old Town House.

The historic associations of the building in which these pictures are housed have already been referred to. The foundation-stone of what was to be the Burger Wacht Huis was laid in 1755 by one Barend van Artois, at the time Governor Ryk Tulbagh was Administrator. Here the Burger Guard which patrolled the streets at night was mounted, the arms of the Militia were stored and recalcitrant soldiers punished.

Between 1796 and 1827 it was used as the Burger Senate or Town Council Chamber. Later on, however, between 1828 and 1840, it became the Magistracy and Police Bureau, after which it once more came into the possession of the City Fathers, when Capetown Municipality was established, and it remained the Town House until the present City Hall was opened. The uses to which the building had been put necessitated its being cut up into many small rooms, so that practically nothing of the original internal structure remained. Much work had to be done, therefore, before the building could be made suitable for the display of the pictures it was to contain. The idea of the architect, Mr. J. M. Solomon, was to develop the interior as much as possible on the lines of some of the old guildhalls in

Holland, and this has been done with considerable success. The original staircase had been replaced by one out of character with the building, and this had to give way to the present handsome teak stairway. The portico and stoep which had been removed were restored. The hall floors are paved with polished black granite and white marble in Netherlandic seventeenth century style, and the lofty staircase hall panelled with teak. The old adjoining structure, the first Fire Station and Weights and Measures House, was taken down and the space it occupied converted into a formal garden-court, with fountain, fish-ponds, pergola and benches.

The floors in the Central and Hals Galleries are in parquet, and the upstair ante-rooms have chequered floors of black and white marble. The unique fireplace in the Hals Gallery has a panelled overmantel, supported by pillars. The iron fire-back, dated MCMXV, reproduces the design of the stone in the Castle, representing a seventeenth century ship, and the words "Goede Hoop," from the seal and insignia of the Dutch East India Company in use during the days of the Batavian Republic. On the cornice of the overmantel, mounted on a raised shield, appear the arms of Governor Ryk Tulbagh (1755), in heraldic colours and carved in relief.

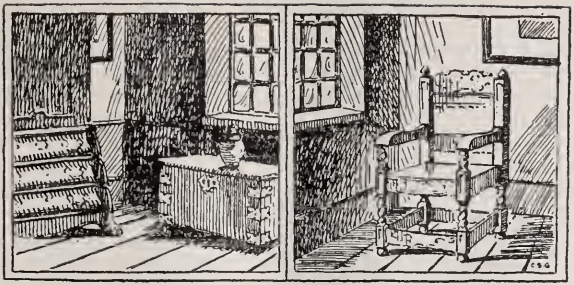
A few articles of antique Dutch furniture remain in some of the rooms, also brass candelabra of the type peculiar to Flanders, giving a finish and setting to the collection—a *tout ensemble* which is as correct architecturally as it is pleasing.

THE OLD TOWN HOUSE, CAPETOWN, THE FIRST MUNICIPAL BUILDING IN SOUTH AFRICA. ERECTED 1755.
Now the Michaelis Gallery of Old Dutch and Flemish Masters.

OLD TOWN HOUSE: DETAILS OF DOORS AND STAIRCASE.

Photo Arnold Keyzer.] FORMAL GARDEN AT REAR OF MICHAELIS GALLERY.

KOOPMANS-DE WET MUSEUM, STRAND STREET



CHAPTER IV.

The Koopmans-De Wet Museum.

WE love our old possessions because they speak to us of the long distant past, of those who once looked at them and handled them, of the little children who ran round the old tables and chairs (new then) and gazed with intent, round eyes on the quaint little men and women on the Oriental porcelain, listened to the old story of the willow-pattern china, and, as a great treat, were allowed to ring out tunes on the fine old glass which, to their unbounded astonishment, gave out such lovely musical notes. All those busy little lives are still in death now; some went young, some lived to grow up to joy and sorrow. If only these old inanimate things could talk, what enthralling things they could tell us, and we could live again with those whose lives, happy or sorrowful, obscure or brilliant, peaceful or tempestuous, have all vanished into the silent past.

Capetown has been accused of lack of respect and veneration for the past, and Time has swept away numberless fine old Cape houses which in the early

fifties were such a feature of Old Capetown and stamped the settlement under the shadow of Table Mountain as unique amongst the cities of the far-flung British Empire. To preserve for future generations the fast-disappearing emblems of the home-life of the people, fell to the lot of a Committee of Citizens, as the outcome of a spontaneous movement by the people of Capetown, generously supported from outside, when the famous house, 52, Strand Street, and its wealth of articles of local interest, and of artistic and domestic utility were to go under the hammer of the auctioneer in the realisation of the estate, in terms of the will of the late Mrs. Koopmans-De Wet.

No nation can afford to lose touch with its past, for the present can only be measured in the terms of the past, and it is in the past that stimulus may be found for noble aims in the future. It is, therefore, of deep interest to the ordinary citizens of South Africa, as well as to connoisseurs in the ceramic and other arts, for its treasures include rare articles of china, earthenware, plate and furniture, such as made up the furnishings of the homes of the well-to-do early settlers and their wealthier descendants.

A local Committee was formed and public subscriptions raised to the amount of £2,366, to which the Government added £3,000 and the Municipality of Capetown £500, for the purpose of establishing the Museum. The house was purchased on the 8th April, 1913, at auction, for the sum of £2,800, and handed over to the South African Museum Authorities for preservation, maintenance and control as a portion of the National Museum in the future and vested in the Trustees of the Museum, appointed under its Act of incorporation for the purpose in question.

With the balance of the money the best of the household treasures were secured and the house restored.

The building in which these valuable relics are stored was at one time the home of a sea-captain, who settled in South Africa after a life-long acquaintance with the buildings of Batavia, upon which this structure is modelled. Externally the building follows the domestic architecture of the period of Louis XVI of France. The house is situated in Strand Street, near Long Street. The tram from Adderley Street to Sea Point passes the projecting high stoep of yellow klompjes, but the walk from the Railway Station is a short one, and the building will quickly be recognised by visitors from its old-world appearance amongst everything modern and commercial. It was for many years the residence of one of South Africa's leading citizens, and during the latter part of the nineteenth century the rendezvous of many of the public men and women who have been leaders in the political life of South Africa.

The façade is divided vertically by four pilasters carrying a well-designed cornice and pediment. Its charm lies in the quiet dignity of simplicity and proportion of the whole. The door has a quaint fanlight, the design of which is peculiar to the old dwellings of Batavia, and suggesting Oriental influence. The inner hall, from which the private apartments are approached, is lighted from a central court, at the far end of which are the domestic offices, slave quarters, etc.

At one time the house was on the "Strand," commanding a view of the sea, where stood the quiet, dignified home of the merchants and well-to-do, convenient to the warehouses. These have now totally disappeared, with the exception of the Lutheran

Parsonage further up the Street, or else have been mutilated beyond recognition and converted into offices and stores. The Koopmans-De Wet house would probably have gone the same way had not the public clamoured for its purchase and preservation.

The house, which had been occupied by the De Wet family for generations, contained priceless relics inherited and collected by the late Mrs. Koopmans and her sister, Miss de Wet.

The Collection.

The **Drawing Room** to the left of the entrance hall, is not furnished *en suite* as a drawing-room, as space will not permit. Facing the window is a beautiful wall-cabinet made of Cape Laurel ("stinkwood") and built in. It is of characteristic Dutch design, quiet and dignified, and dates from the middle 18th century. It formed no part of the original furnishings of the house, but came from the home of the Malans, of "Leeuwenjagt," Nr. Paarl, and the present Minister of Mines remembers as a child playing hide-and-seek in its cupboards. Its ample glazed doors reveal a rare collection of Imari porcelain, blue on white, which, by some secret process, the Japanese made so hard that the body of it before glazing could not be scratched even with steel. The same may be said of the rare examples of Nankin (Chinese); there are also a few good specimens of old Delft (Holland).

There is a corner cupboard in teak wood of chaste design, given by Mrs. J. L. Cobbin; a lovely 18th century bureau, and two cabriole-legged tables with claw-and-ball feet, made of ebony and satin wood; two carved ebony chairs, and a very handsome Rust-bank of the Louis XV period; the back is panelled and filled in with fine cane-work; it is a beautiful

example of refinement and design and clever craftsmanship.

Then there is the curious old straight-back chair, in which, tradition says, Governor P. G. Noodt died in the Castle, Capetown. There is also a pair of carved candlesticks, donated by the late Mrs. Denholm Walker (born Krynauw), two white brass cuspidors, and an interesting East African chair from Zanzibar, presented by Mr. A. C. F. Gore, who took a keen interest in the establishment of the Museum.

The **Dining Room,** which is paved with Batavian tiles, contains a very handsome bureau with richly-moulded cornice, the shaping of the drawer-fronts being incidental to the whole design. The panels are well proportioned, and the silver fittings add refinement to the dignity of the whole design. A spacious corner cupboard in stinkwood has a shaped front, its solidity, depth and finish striking a note of distinction. Considering their capacity as well as "tone," it is rather remarkable that they have not come into use in modern furnishings. A stinkwood cabinet on twisted pillars contains the Breda collection of Sheffield plate, thirteen pieces of rare quality and making princely *ensemble.* There are three tall three- and four-branch candelabra, *entrée* and other dishes, sauce tureens, etc., all in perfect preservation, and of historic interest. It was purchased in England with a portion of the money paid to them for the liberation of slaves in 1834. The Breda family referred to were formerly of Oranjezicht. At the back of this collection is a very handsome tray, beautifully chased, a pair of large wine-coolers, snuffers and tray, eight single candlesticks, a beautiful bread-tray, a spirit lamp-stand and a gravy-boat. In this connection it is well to note that Sheffield plate must not be confused with modern electro plate,

the discovery of which process proved the death-blow to Sheffield plate.

There is a note of distinction in the design of the dining-room suite, which is in "stinkwood" with fluted legs, the fillings being cane-work; and the same may be said of the two corner chairs with Oriental legs (17th century). There is also a long case (grandfather) clock, which records the day of the week, the date, month, moon's phases and the seconds; the face is of solid brass, beautifully chased, and bears the name of the maker, one Pe. Thymen, Amsterdam, deposited for exhibition by the late Mrs. Denholm Walker (born Krynauw). On the wall to the right of the door hangs a quaint wash-basin, made of brass and elaborately chased, with tank above and soap-dish below, *en suite*, said to have belonged to one of the old South African Governors.

In such environment the visitor, if he has imagination, may re-constitute the scene, and in reverie see the old host step out of the canvas on the wall, take his seat at the head of the festive board, dispensing hospitality with the liberal spirit that obtained in the spacious days in which he lived, the glittering silver answering to the candle and firelight glow as tales go round, of doings in the little-known hinterland or of the destiny that made them the early pioneers.

But the spell must be broken; there is yet much more to be seen.

The **Vestibule** — Here there are a few striking features. On the left there stands a massive coffer or "kist" in camphor wood, about 5 feet long, 3 feet high and 2 deep, with brass fittings and elaborate key-plate; whether this is of South African origin or not has not been determined. To the left is an oak coffer of European make, with heavy iron fur-

nishings. Hanging from the ceiling is a solid brass candelabrum, one of three which were originally used in the Dutch Lutheran Church, Strand Street, and an illustration of which appears below.

In a large square case to the left there is a magnificent example of Chinese porcelain; the elegance of its proportions and the wonderful art and technique employed in its decoration arrest attention. It is of the Kien-Lung period (1735-'95). Although a massive piece, its beautiful lines and proportions redeem it from any hint of heaviness in design. The decoration is in "famille rose" enamel, and the motif is supplied by a delightfully free treatment of peach blossom, leaf, branch and fruit.

A long glass case contains scores of articles of vertu in silver, gold, enamel, etc., including a rare "komfoor" or brazier, and kettle of Amsterdam

make, over two hundred years old; a card-tray of nearly the same age, and a curious combination cruet and cake basket. There is an elegant brazier of Austrian design, a long silver cigar-holder (early 19th century), snuff-boxes, buckles, bracelets, and two vinaigrettes, one of which bears the hall-mark of Amsterdam.

In the room on the ground floor, adjoining the kitchen, will be found a handsome corner cupboard, and on the shelves attached to the wall a rare display of Chinese willow-pattern Nankin blue and white ware, of the type generally in use at the Cape towards the end of the 18th century and early in the last. This collection is unique and every piece perfect. There are many beautiful examples of perforated china fruit-baskets, plates and dishes of various shapes and sizes, rare and valuable.

The staircase opens on to the ante-chamber from which all the sleeping apartments are approached. To the left stands a glass case containing many very beautiful examples of ceramic art. Two "famille-rose" plates, octagonal in shape, and decorated with pæonies (period Kien Lung), arrest attention by their quality and colouring. There are two plates and a vegetable dish of the same character, though of a later period.

There are 147 pieces of Chinese and 20 pieces of Japanese (Imari) porcelain in the Museum. There is a small Ming vase downstairs of the 16th century, a large punch-bowl, and many other choice things that command the admiration of the man who knows. Parasols, fans and other things that interest the ladies appear in other cases.

The most valuable wardrobes of the collection are on this floor. In the first room to the left there are two, one of which is ornate, and the other plain in

THE COLLECTION OF BLUE AND WHITE NANKIN CHINA IN THE KOOPMANS-DE WET COLLECTION.

OLD FURNITURE IN KOOPMANS-DE WET COLLECTION.

design, but handsome. The first has three drawers, and the draw-chest has curved consoles at the angles, supported by claw and ball feet and carrying pilasters, which terminate in the massive cornice. The drawer-fronts are shaped, following the lines of the consoles. The doors are panelled in curved lines, arched to match the cornice; the latter is richly moulded, three handsome escutcheons concealing the platforms made to carry the valuable specimens of Delft which it was the fashion to so display on its top. The handles are of solid silver of free floral design. The other wardrobe is plainer in outline, its beauty depending upon its proportions, the craftsmanship employed and the character of the woods used.

The four-post bed is in rose-wood, has fluted legs and pillars, and a richly-carved head-piece. There is no footboard. This unique piece has been generously presented by the late Dr. Purcell.

Cheval glass finds room here. It is in mahogany, gilt and brass. Two small tables are of exceptional design, having two drawers, one over the other; yet they are not heavy in appearance. One is in Coromandel-wood and has moulded legs and pillasters. There are also some old Chinese oil paintings in the original frames, and two bidet seats, one with a very fine "famille-rose" basin of the 18th century; the other is of blue and white Nankin.

Among the interesting specimens in this room will be found a handsome bracket clock, of the 18th century, of walnut veneered upon oak, and made by Hermanus Smit, Amsterdam. The dial of this timepiece is extremely interesting. The clock is another of the numerous articles given to the Museum by the late Mrs. Denholm Walker.

In an adjoining room are two wardrobes of different design—fine examples; a beautiful upholstered

settee of the Louis XV period, and other treasures. On the same floor is a Japanese cabinet of large size (beautifully lacquered and decorated in relief, with copper handles and mountings), an imitation of Batavian-Dutch, an elaborately carved sofa, and some armchairs of Indian origin.

On the shelves of one room will be found early copies of "Gazettes," etc., the first "Gazette" (dated 1800) and the first public newspaper (dated 1847). A perusal of both is full of interest. Slaves are advertised in the "Found" and also in the "For Sale" columns, and the fact is revealed that in those days Wellington boots were made to order for the moderate price of £1, and good houses could be had near the Castle at an annual rental of £24.

Those interested in autographs will scan with deep interest the frame containing the signatures of Van der Stel and Adam Tas, who appear to have been masters in the art of florid caligraphy.

In the ante-chamber there is a case containing valuable old glass, all, of course, of European origin This unique collection of glass includes a fine old bokaal, bearing the arms of Albertus Bergh, and the names of his progeny. Another of similar size has engraved upon it a clock-dial, reminding the owner of the mutability of all things human. A very beautiful bokaal (which is a vessel of smaller size though similar in design) has upon it an embossed galleon, identical with that which appears in the arms of the Dutch East India Company, together with the inscription "Van de Goede Negotie." There are also three handsome pedestal bokaalen, one large and the others smaller. One of the smaller ones bears the representation of two persons together, with an inscription to the effect that they are about to be married; this was probably a wedding present to one

of the early settlers. Another of the same size and similar in design, bears the arms of Holland, richly embossed. There are many others, some of Flemish and others of Dutch origin. A deep and finely-tapered wine-glass bears date 1660. Six very handsome "compotes," or komfijt jars, are beautifully cut. The collection is a valuable one, especially when one remembers that glass was a late arrival amongst the arts of Europe, although in the East it had centuries before been brought to an exquisite pitch of refinement and beauty, as the lamps in the Museum at Cairo bear witness.

Domestic vessels and equipment are contained in another room. Wrought in copper, brass and white metal, the workmanship revealed is of the highest order. There are pans, kettles, moulds, braziers, stoneware, wine-bottles, measures, and a number of heavy beam-anchors used in the substantial house-construction of former days. The Sedan-chair shown here belonged to the family of Adrian Jurgens, and was still in use in the year 1829, when it must have been one of the refinements of luxury.

It is impossible—indeed, it is not the aim of this notice—to describe every article in the Museum; not all are the property of the Trustees; some are loaned by local citizens, but through the generosity of South Africans, additions are from time to time made to the Volks Museum.

But while the contents of the Koopmans-De Wet's house have been described, a note must be added with regard to the work of restoration.

At the time of purchase the roof and the back premises were in a very dilapidated state indeed, and the outside shutters and even a few windows and doors here had to be replaced. The greater part of the main building, however, was found to be fairly

intact, with almost all its doors and windows with their interesting old brass and steel fittings—although woodwork and walls were much disfigured by numerous coats of paint, wallpapers and other modern additions. The removal of these disfigurements and the restoration of the building generally has cost a considerable sum of money. No pains have been spared in the renovation, in the course of which nothing old has been removed which could be retained. Missing portions have been replaced by exact copies in the original style or by others dating approximately from the same Colonial period, and often obtained only with great difficulty.

A close comparative study of the building material discloses that the house was built at different periods. The discovery of the remains of old mural decorations under wallpapers and often under later coats of paint in nearly all the rooms have made it possible to return these again to their old pristine style. All this minute and patient search has lasted five years, and has been carried out by the late Dr. W. F. Purcell, of "Bergvliet," Diep River. Through his labour—a labour of love—it can be said with truth that the house is now restored to as near as possible its appearance when first built, early in the eighteenth century and added to in the decades following.

Dr. W. F. Purcell also acted as Hon. Curator of the Collection under the authority of the S.A. Museum, and his generous contributions to the exhibits will be much appreciated by all interested in the preservation of interesting relics of by-gone days.

CHAPTER V.

The South African Museum and Art Gallery.

THIS building enshrines some treasures of antiquity together with many valuable permanent records of scientific interest. From the point of view of the casual visitor there is opened up much of real human interest. Through the medium of the exhibits and their labels he can dip into periods in the history of Africa so remote that man was contemporaneous with animals that have long since been extinct, and when mammoth dinosaurs, carnivorous and horrible, added their terrors to those of the lion and smaller predatory carnivora that we know to-day. He can see examples of crude native art and industry, lifelike models of disappearing races, and he is brought into touch with the earliest amenities of civilisation when postal pillar-boxes were unknown and letters were left on the shores of Table Bay hidden under stones, upon which were engraved the

names of the ships and captains leaving them, together with the dates of arrival and sailing. He can take a flying survey of the country's fauna, its rich bird and insect life, its mineral wealth, and hundreds of interesting relics which mark the road of history to modern times.

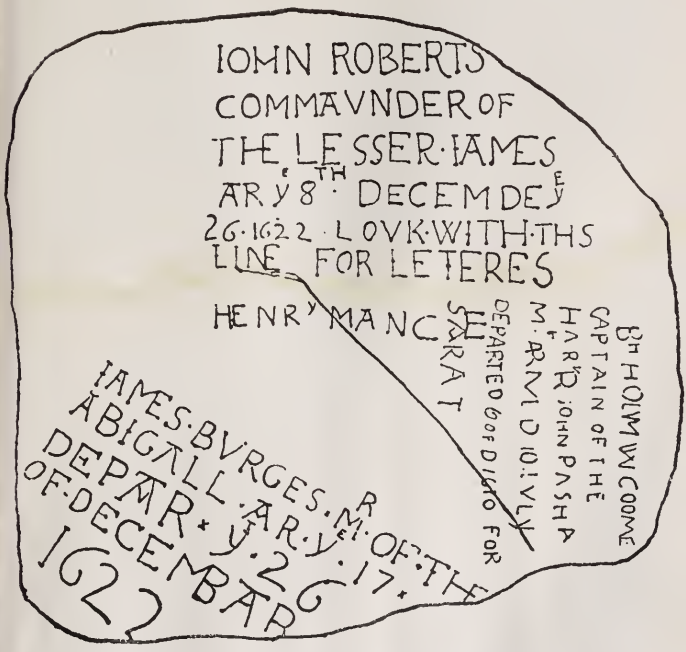
The Museum, which dates from 1855, is situated immediately above the Botanical Gardens, and may be approached from Government Avenue, which runs past the grounds, or by tram-car on the Gardens or Oranjezicht routes. It is open to visitors from 9 a.m. to 5 p.m., except on Christmas Day and Good Friday, and from 2 to 5 p.m. on Sundays.

On the **Porch** stand two specimens of German anti-aircraft guns captured by the South African Expedition in South-West Africa, and just outside are two old cannon recovered from the wreck of the "Grosvenor" (1782).

Entrance Hall.—Here the attention of visitors will be arrested at once by a number of inscribed stones, some of which have been discovered in the City during excavations for building purposes. Many of these are of great antiquarian interest, since they record the visits of early European navigators to Table Bay. The dates on these stones are from 1485 to 1632, and they number eighteen.

Some of these stones served the purpose of pillar-boxes, in that they concealed letters left for and by passing ships. These letters were protected by coverings of canvas, made waterproof with pitch. There is also a portion of a memorial pillar erected by Bartholomew Diaz in 1487 at Angra Pequena, and similar relics, details concerning which are published in a leaflet reprinted from the annals of the Museum (obtainable at the door for 3d.).

A facsimile of one of these post-office stones is here reproduced:—



The first inscription reads: "John Roberts, commander of the 'Lesser James,' arrived the 8th of December, departed the 26th, 1622." This stone was built into the rampart of the Castle facing Darling Street.

The Vestibule. — A huge glass case here contains many examples of the Cape seal family, very effectively mounted.

Room 1—**(Invertebrata).** — There are many very beautiful specimens of the Jelly Fish in cases protected from the light; the hideous Octopus, and varieties of Star Fish, which resemble sets of elaborately designed lace work; Sea Urchins and Shells in hundreds of varieties; the loveliest masses of Coral, and other wonders of the sea, such as the delicate Venus Flower Basket, Sea Spiders, Crabs and Lobsters, not alone those known to the culinary art, but others gaudily striped and spotted.

Some of the specimens of Spiders are almost six inches in length, and special attention is paid to the clever camouflage of the Trap-door Spider, whose domicile it would be very difficult to discover were it not for the fact that you know it is somewhere on the few square inches of khaki-coloured soil in the case. Scorpions are numerous, and they claim as their king one named "Dictator." The hideous example shown here was found on a German warship, and is a native of the Cameroons; it is about eight inches in length.

Moths and Butterflies are also housed here, in fine wall-cases, not only hundreds of beautiful South African varieties—which are notable for the great preponderance of khaki colour—but gorgeous specimens from other countries—a pageant of colour and beauty.

Room 2 -**(Antiquities)** — Interesting relics of Kaffir wars are here, the staffs of some past Governors, ancient spear- and arrow-heads in iron, quaint pottery illustrating in concrete form native ideas of art, and revealing the fact that without the aid of civilisation they had learnt how to colour and glaze their earthenware. There are unique examples of pottery from the ruins of Babylon, old Roman lamps, Egyptian pottery and linen of 12,000 years ago, eloquent tributes to the craftsmanship in the days of

THE OLD SLAVE QUARTERS, STRAND STREET.
KOOPMANS-DE WET HOUSE.

RUSTBANK OF LOUIS XV. PERIOD. KOOPMANS-DE WET COLLECTION.

THE GEM OF THE CERAMIC COLLECTION. FAMILLE ROSE. KIEN LUNG [1735-95]
KOOPMANS-DE WET COLLECTION.

THE RHODES MEMORIAL

the Pharaohs and their predecessors. The curiously-carved soapstone pillars surmounted by conventionalised birds, came from the semi-circular temple at Zimbabwe, believed by some to be the remains of King Solomon's Mines.

Room 3.—Models of great ethnological interest are here in the form of plaster casts of what is now a fast disappearing race, the Bushman. They are actual casts from the living body, carefully finished in the minutest detail.

Room 4.—This is of chief interest to the geologist. South Africa is well represented in the numerous collections, and notes for the student are plentiful, both in and out of the cases. There is much, however, for the edification of the man in the street, who will be attracted by the fine collection of meteorites. We have not yet learnt how to communicate with Mars, but the débris of stellar catastrophes which often pierce the atmosphere of our little world, are fused to white heat and make a brilliant meteoric spectacle, the remains falling to the earth. Sometimes they fall so near to spectators that these meteoric "stones" or "irons" are located and recovered. One such fell as recently as January 5, 1903, was recovered, and is now in the Museum.

The crystalline deposits here are very beautiful, and the symmetric forms into which Nature moulds them fill the observer with wonder at the exactness of it all, and the beauties of colouring.

Room 5.—With startling suddenness the visitor on entering this department is whisked back into the remote past, when Dinosaurs lived and preyed on the rest of creation in this sub-continent. A giant specimen stands fronting the doorway, as though challenging entrance. This skeleton was reconstructed from bones discovered in the Stormberg Beds. It

stands about 12 feet high, and its sharp serrated, compressed teeth and powerful curved claws proclaim its carnivorous habits. The short fore-arms or legs are furnished with hideous talons with which they were able to fight and rend their prey. There are also examples of other monsters, chiefly from the Karroo.

Room 6.—Here are well-preserved fossil remains of the skulls of monsters similar to those already referred to, and which we may be thankful have had their day.

Other features of this room are cases containing specimens of beautiful crocidolite, malachite, jasper, etc., in the natural state and some highly polished; glistening ores and quartzes in delicate shades of colouring, also the varieties of commercial asbestos found in various parts of South Africa, together with other minerals won from the earth, which one day, when politicians have learned not to fear the tramp of the coming millions, will be exploited much more thoroughly than they are to-day.

The Staircase leading to the Zoological and Anthropological Sections is notable for a representative collection of horns of African antelopes.

Room 7 (Anthropological) illustrates the earliest examples of aboriginal art known in this country. To the walls are clamped a number of rock slabs, the faces of which bear clever engravings done by some South African aboriginals. Hunting scenes, large game and birds are the favourite subjects, and these are graven deeply by means of stone implements into the hardest volcanic rocks of the country. The best of these come from the Vryburg district. One such picture of Algerian origin depicts an extinct buffalo that lived ages ago, showing clearly that man was contemporaneous with the animal. There are also

hundreds of examples of flint tools and other implements, both peaceful and warlike in their character.

Room 8 is occupied by South African Birds and Reptiles, some as extinct as the Dodo, and including the Dodo itself. Some huge skeletons look down upon the tallest visitor. The stuffed birds represent our glorious birds of plumage, sombre song-birds and birds of prey, from the lordly eagle to the smallest kestrel; our feathered game and an interesting collection of water fowl.

Room 8 (Mammals, Birds and Fishes). — Here is a magnificent collection of the denizens of the deep. The shark finds place here, from the huge man-eater to the sinister-looking little hammer-head. There are fishes in form and colouring undreamt of by most people, some gaudy and bizarre, others of the most lovely self-colours, and many striking the eye by virtue of their beautiful colour symphonies.

The collection of South African Antelopes will appeal to sportsmen. The stately Gemsbok, the lordly Kudu, the graceful Gazelles, and many others, grading down to the pretty little Dik-dik and the Blue Duiker, which is only about ten inches high.

Buffalo, Zebras, Wild Asses, Rhinoceroses, Hippos, Elephants, Giraffe, and an attractive exhibit of the Monkey tribe (from the Gorilla downwards) and the Carnivora of the country make up a unique collection.

The Whales, which are out in the grounds, are five in number. The skeleton of a Blue Whale is 76 feet in length, whilst a Humpback, 40 feet in length, has flippers from 10 to 14 feet long. There is also a Southern Right Whale of great length, together with other Cetacea which frequent the Cape seas.

The Botanical Branch of the Museum, which stands in the grounds, contains an exhaustive collection of dried and mounted plants of economic and general interest. Owing to lack of space these cannot be displayed, and are therefore stored in cabinets, but can be referred to by students and others. The nucleus of this collection was made by the famous Cape botanists—Carl Zeyher and Wilhelm Ludwig Pappe, and were afterwards mounted in selected types by Dr. Harvey whilst preparing his "Flora Capensis."

The Art Gallery.

The South African Art Gallery also stands in the grounds hard by the Museum and is open to the public daily from 9 a.m. till 5 p.m. The accommodation is inadequate, but the foundations of the new Gallery have already been laid on a site near Government House. Perhaps the most interesting picture of the old school is a Van Goyen, which was originally attributed to another artist till Sir Hugh Lane identified it as a fine example of the great Dutch master's art; it is said to be similar to Van Goyen's picture in Amsterdam Gallery.

In the water colours Aumonier is well represented by "Old Shoreham," Lee Hankey by "The Tangled Well," and Moffat Lindner by "On the Maas." "French Fisherfolk," by Caffieri, and "In Shallow Seas," by Stewart Richardson, are also very fine paintings.

Among the oils, J. J. Shannon's "Among the Forbidden Fruit" is a masterly piece of painting. Frank Bramley is represented by "After Fifty Years"—probably the artist's best work. The characterisation and execution are admirable. Colin Hunter's "Silver of the Sea" breathes the spirit of Nature in every

way, and takes its place amongst the artist's most important works. Another sea scene is E. A. Waterloo's "Launching the Salmon Boat," the higher qualities of which are superb. Excellent works by Geo. Henry, A.R.A., E. Abby, R.A., David Murray, R.A., Geo. Clausen, R.A., Arnsby Brown, R.A., Harold and Laura Knight, and many other artists who have established reputations in the world of Art, adorn the walls. The selection and arrangement of the pictures show much taste and wisdom on the part of the powers responsible.

Statuary.—There is also a valuable collection of plaster replicas of ancient statuary, the gift of the trustees of the Beit Bequest. It will be impossible adequately to display these until they take their place in the new Gallery.

Following is a list of the examples:—

Statues: Discobolus of Naucydes (Naples); Augustus Cæsar (Vatican); Venus Genetrix (Louvre); Antinous (Vatican); Hermes (Lansdowne House); Wounded Amazon (Lansdowne House); Diana Robing (Louvre); Suppliant Youth (Berlin); Nereid (British Museum); Hermes (British Museum); Esquiline Venus (Rome, Capitol Museum); Boy Extracting Thorn (Vatican); Doriforo (Naples); Venus de Milo (Louvre); Apoxyomenos (Vatican); Apollo Sauroctonos (Louvre); Diadumenos (British Museum); Discobolus of Myron (British Museum); Dancing Faun (Florence); Hermes and Dionysus (Olympia, Greece); Fighting Gladiator, Borghese (Louvre); Demeter of Cnidus (British Museum); Torso of Eros, by Praxiteless (Vatican); Relief, Apotheosis of Homer (British Museum); Head of Gaul (British Museum); Head of Apollo, Pourtales (British Museum); Bust of Marcus Aurelius (British Museum); Statuette of Apollo (British Museum);

Torso of Ilissos (British Museum); Bust of Homer (British Museum); Torso Belvedere (Vatican); Torso of Theseus (British Museum). Pediment figures from the Parthenon, "The Fates"; Antique Horse's Head, from the Parthenon; three examples of the Parthenon Frieze; one of the Caryatides of the Erechtheum; Winged Victory Fastening Her Sandal (Athens); Victory of Samothrace, one-third reduction (Louvre); Head of Apollo Belvedere (Vatican); Bust of Young Augustus (Vatican); Julius Cæsar (British Museum); Bust of Antonia, Clytie (British Museum); Metope of the Parthenon (British Museum); Bust of Pericles (British Museum).

CHAPTER VI.

The Rhodes Memorial.

Dreamer devout, by vision led
Beyond our guess or reach,
The travail of his spirit bred
Cities in place of speech.
The immense and brooding Spirit still
Shall quicken and control;
Living he was the land, and dead
His soul shall be her soul —*Kipling.*

THE National Memorial to the Rt. Hon. Cecil John Rhodes stands upon an eminence in the romantic grounds of Groote Schuur, formerly the demesne of the deceased statesman, and commanding those vistas of unrivalled grandeur that never failed either to sooth or stimulate his brooding spirit. Whether the visitor approaches it by tram or train from Capetown, he will frequently catch glimpses of the noble masses of architecture dominating the mountain-side.

The actual site of the Memorial adjoins the vantage point which Rhodes loved so well that he made a road to it and erected a seat there. The seat remains. It is easy to understand why the great

spirit that quenched its thirst for breadth of vision in the far-flung vistas of the World's View in the Matoppos should select this mountain spur for reverie. The scene it commands is of wondrous beauty, declared by Rhodes himself to be unsurpassed any where in the world. At the back the beetling cliffs of the Devil's Peak tower two thousand feet or more, flanked by massive bastions clad in Sylvan luxuriance. In the shimmering haze away on the distant left lies the silvery strand of Table Bay, where, with never-ending rhythm, the great Atlantic Rollers chase each other in till their snowy crests curl over and are lost in the boiling foam. Away on the right as far as the eye can reach is False Bay, washed by the warmer waters of the Indian Ocean, while the horizon straight in front is broken up by the towering peaks of the Hottentots Holland, their mystic beauty enhanced by the glamour of their ever-changing moods. These are the boundaries, then, of the broad expanse of country that lies between, flat, it is true, but kaleidoscopic in its colouring, patched here and there with green and gold, where the industry of man is bearing fruit amongst so much that is untamed.

Along these self-same "Flats" falls the blue shadow of the Table Mountain—just another subtle spell cast by the great granite pile upon a landscape already lavishly endowed by Nature, to feast the eyes and soul of such as are responsive to its more elusive wiles. This shadow, which extends across the Peninsula from ocean to ocean, changes in hue with varying atmospheric conditions, but is more usually blue. It is no new discovery by any means. It was observed by the early settlers, and was accepted by them as the "boundary" inside which was the sanctum of civilisation, while outside was the unknown

This was the prospect upon which the great empire-builder loved to dwell, and it is singularly appropriate that the nation's tribute to his memory should be reared amid the scenes that were an inspiration to his statecraft.

It was equally desirable that the architectural plan of the memorial should be worthy the great theme. In these mundane times it is rarely the good fortune of architectural genius to discover such opportunities and avenues for expression as were opened out by the unstinted generosity and the will of the South African nation to do honour to its illustrious son. The life of a "Colossus" was to be immortalised; the opportunity was heroic, but the nation that could produce Watts' "Physical Energy" was indeed not lacking in genius, as the Memorial itself bears witness. The architectural plan was that of Messrs. Herbert Baker and Francis Masey, whose lofty idealism and breadth of treatment are also to be seen in the designs of the Union Buildings, Pretoria. With the collaboration of the eminent artist, Mr. J. M. Swan, the architects succeeded in producing what will be a thing of beauty and a joy to succeeding generations.

The central figure of the Memorial is the famous equestrian group, "Physical Energy," by G. R. Watts, R.A., which was intended by the great sculptor to be emblematic of energy, achievement and outlook. The group represents a man reining in his powerful horse after some great achievement. The virile rider, every muscle tense, is eagerly scanning the future for fresh fields of conquest, and the horse, with arched neck and uplifted foot, typifies impatience and power to help the rider's great ambition.

The group represents over twenty years of thought and labour, and it is said that Watts never contemplated his work without discerning opportunities for improvement. Mr. Rhodes saw this great piece of sculpture when in England, and admired its virility and spirit. Had he lived to see the attainment of his ambition in the completion of the Cape to Cairo Railway he would doubtless have secured the group in commemoration of the event, and, to use his own expression, would have inscribed upon the base the names of the subscribers with the words "These people believed the scheme was possible." But death intervened, and the great statesman had to leave his work unfinished. It was the wish of the late Mr. Watts that his group "Physical Energy" should become his gift to South Africa out of affectionate regard and admiration for the genius of Cecil John Rhodes and the Rt. Hon. Earl Grey, together with the Rt. Hon. Sir Starr Jameson arranged with Mrs. Watts for the removal of the group from the Octagon, Burlington House, London, to be re-erected as a portion of the People's Memorial on the slopes of Table Mountain, and here it will remain for all time.

The group, which is cast in bronze, is set on a massive granite bastion at the foot of the great stairway leading to the temple, where is enshrined the bust of Rhodes himself.

Ten steps give access to a broad terrace, the massive coping of its low walls on either hand forming the plinths upon which repose lions couchant. This method is thrice repeated, and at the crest of the stairway rises with noble impressiveness a Doric temple or colonnade, deep and broadening out beyond the breadth of the grand approach. The design was inspired by the Acropolis at Athens.

The bust of Cecil John Rhodes stands on a pedestal within. The massive head represents Rhodes as a great thinker and man of imagination. In its lofty mien the sculptor has expressed "the great and brooding spirit" of his subject, contemplating the scene that was once his inspiration.

The eight lions that appear in the architectural scheme were the work of the famous British sculptor, Mr. J. M. Swan. In modelling the lions Swan took inspiration from the Sphinx lions of the Egyptian temples; watchful and alert, they express the qualities of calm dignity and reserve force, which, too, were inherent in the temperament of Cecil John Rhodes. The lions are cast in bronze, and the architectural structure is in granite hewn from the sides of Table Mountain.

The Memorial was unveiled on the 5th of July, 1912, by the Rt. Hon. Earl Grey, whose oration reached lofty heights of thought and eloquence worthy the great occasion.

In concluding his exordium Earl Grey said:—

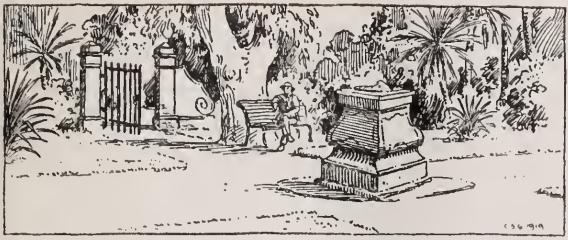
"Some people may regret that the money spent on a work of art for the glorification of an ideal was not devoted to the relief of human suffering, or at all events to some object of practical utility. That is, I venture to say, a short-sighted view. At the entrance to New York harbour an impressive and colossal statue of Liberty greets every new immigrant who comes to swell the population of the great Republic. While liberty is the necessary foundation of a character which daily expresses itself in spontaneous fulfilment of duty, we cannot forget that to many the statue of Liberty suggests only licence, and the liberty not to serve the State. In Canada, too, the new-comer sailing up the noble St. Lawrence River to Montreal, will sl[illegible]ily see silhouetted against

the sky, a heroic statue which is now being erected by the Government of the Dominion. It will represent the figure of a noble Canadian girl, whose courage saved her home and country from destruction by the Iroquois, and will convey the idea of courage, loyalty and duty, together with the message that Canada expects every woman as well as every man shall serve the State. Is it not fitting that the newcomer to this land of sunshine and irresistible attraction should also find waiting for him at the gate of South Africa a message? A message from Rhodes straight from his grave in the far Matoppos, calling upon him for whole-hearted and ungrudging service to the Empire and to Humanity."

As the canvas fell away, revealing the rugged features of him whom many had known in the flesh, and whose genius all had come to honour, a flight of hundreds of doves, the winged messengers of peace, rose from the roof of the Memorial, and circled in the sunshine. Then a solemn procession made its way up the steps, and at the foot of the pedestal laid wreaths to the memory of him whose life-spirit was there embodied in bronze and granite.

* * *

There are many ways of reaching the Monument; the most direct is from Mowbray. Take tram or train to Mowbray, and then turn off from the Main Road at the Mowbray Hotel. A short walk takes the visitor to the De Waal Drive; arrived here a direction post will be seen a few paces to the left. From this point onwards the way is made easy and clear. If the visitor is seeing Groote Schuur first, he will take the pathway through the paddocks above the "Woolsack," the summer residence of Mr. Rudyard Kipling, and a short climb will land him at Rhodes' Seat.



CHAPTER VII.

The National Botanical Gardens.

IT is well that at the gate of South Africa the visitor should be able to make nodding acquaintance with the flora of the country, yet, prior to 1913, there was nothing in the nature of National Botanical Gardens. The Municipal Gardens, although following chiefly the cult of beauty, had made some intrusions into the realms of botanical science, but were never intended, neither did they possess the facilities for the wider and more comprehensive work involved in a really national botanical garden. And so it came about, mainly through the persistent advocacy of Dr. Pearson, Professor of Botany at the South African College, that the Government set aside a portion of the Rhodes Estate for the purpose, and the Doctor spent the few remaining years of his life in establishing what will some day rank as one of the most picturesque and valuable Gardens in the world.

Both by virtue of its wealth of indigenous flora and its scenic attractions, Kirstenbosch is a heritage of beauty; its natural charms include grassy slopes

and trickling streams, beautiful dells, huge piled-up rock masses, and deep ravines; dewy glens overgrown with indigenous tree ferns and their filmy parasites; pine woods, masses of silver-leaf trees and yellow woods; beautiful proteas, maidenhair and other ferns in variety; bulbous flowers, aloes, black olives, and—well, we have not the space at our disposal to enumerate them here.

Tucked away in the folds of the hills and outcrops are a thousand gems, and Nature's eyes peep out at you as they have been peeping unseen for ages, luxuriating unmolested in their seclusion. Tree ferns, by virtue of their ostentatious beauty, have perhaps, suffered more at the hands of the vandal, but down in the Fern Glen, recluse and immune, they may be found cloistered in all their pristine beauty, many of stately proportions, and a large family of smaller ones. They have escaped the eye of the itinerant fern vendor.

These are only a few of the natural charms of the place.

Taking the road straight up from the main entrance you pass lovely lawns of velvety grass through which meander two or three pretty mountain streams. A well kept terrace greets the eye of those who love a formal garden; the rockery thrusts itself upon the attention, because it looks like a bit of the Karroo dumped down in the midst of so much tropical luxuriance; but do not pass it by, it teems with interest. Tucked away in the angles of the rocks, or, may be challenging the sun to do its worst by holding their faces to the full blaze of it, will be found flowers and tints that the sun knows not how to fade, and the finest textured petalls that neither droop nor wither until they have attracted the fertilising forces

of the insect world to their hearts, and they have served their purpose in Nature's plan.

The beauty spots of the gardens have to be searched out: therein lies their charm, but the friendly finger post helps here and there. There is the Fern Dell, the Cycad Amphitheatre, Aloe Kopje, the Nursery with its thousands of specimens from all parts of the Union, and some from farther afield. There are delightful avenues, the interesting old Bath, and the historic ruins which are connected by an avenue of Cape chestnuts. South African bulbs have their own beds, and many are set out in natural environment; there are banks of beautiful sorrels, or Oxalids, borders of Mesembrianthemum, and many other things which those who have the eyes to see will be interested in.

And incidentally there are the glorious vistas, sometimes seen between the trees, and at others from points of vantage on the more elevated portions of the Gardens. Views out over the Cape Flats and up through the long blue aisles beyond to the mountains of the hinterland.

And what an asset is the grand old Table Mountain; what a wonderful background. At once a menace and an invitation! Its great grey precipices tower 3,000 feet above, defiant and forbidding to those who would dare solve their mysteries, but caressing to beautiful Kirstenbosch, favoured child of the mountain: to her are entrusted the avenues of fraternal intimacy with the mountain's story, for do not the very lintels of its doors rest within her borders. Window Gorge, Skeleton Gorge and Nursery Gorge all converge upon the Sylvan slopes of Kirstenbosch, as though here played the mountain sprites, and these were the roads to their mountain fastness. The deep dark aisles seem to say "Come

in, and solve my secrets, 'Achieve.'" The gorges may be penetrated and their secrets solved, but only by those who have learnt how, or by others under their guidance. There are the great defiles plain enough, yet the entry thereto is as a sealed book to the novice. Nature's camouflage is perfect, and amid the wealth of semi-tropical verdure that hides the devious path, he is mocked and mocked again. In these damp rocky scarps most of the finest trees to be found on the mountain luxuriate.

Yes, Kirstenbosch is a paradise of flower, herb and tree—Nature holds high revel here, and it is yet another tribute to that lover of Nature, Cecil John Rhodes, that he had the will and the foresight to preserve for us this and so much more that is beautiful, which otherwise would have been despoiled by the hand of the Philistine. It is in these lovely grounds that the National Botanical Gardens are domiciled.

We live in a utilitarian age wherein men are too prone to value things in proportion to what they are worth in hard cash. Well, even to the commercial man science will here again prove the handmaid of industry. Samples of the nation's plant resources will be husbanded here, whether of the cult beautiful or economic, awaiting the chemist to appraise its value in the human economy. Acres are being devoted to economic plants and research work, and investigations are now in progress as to the best methods of cultivating and harvesting some indigenous plants.

In extent the National Botanical Gardens measure 428 acres. The control of the estate and funds available for the development of the gardens is vested in a Board of five trustees, three of whom are nominated by the Government, one by the Capetown Municipality, and one by the Botanical Society of

THE OLD BELL AND TOWER.

THE PUBLIC GARDENS, CAPETOWN.

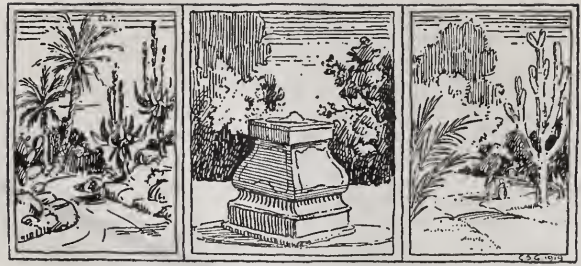
THE OLD BATH, KIRSTENBOSCH.

GROOTE SCHUUR, RONDEBOSCH.

South Africa. The Corporation grants £300 a year towards its upkeep, and the Botanical Society also contributes financially, at the same time affording much scientific help.

How to reach Kirstenbosch.

The roads to the Gardens are first-class and most picturesque. The easiest way to reach the gardens is to take the tram from the City to Protea Road, Claremont; walk up the road until it is bisected by Newlands Road. The road to the right is that for vehicles, and that straight ahead for pedestrians. Both are pleasant and picturesque, and finger posts afford welcome aid.



CHAPTER VIII.

The Public Gardens of Capetown.

THAT he who plants oaks plants for future generations Van der Stel knew full well when he laid out the historic oak avenue to his gardens nearly 230 years ago; but probably he little dreamt that this work of his would live to be a joy to untold thousands two centuries on, yet some of the trees that the old Governor planted survive to-day to tell the tale. Although they are not so fine as the oaks of Stellenbosch (Stel's own demesne), owing to the effect of the South-East winds, and proximity to the sea, yet they attained goodly proportions. Here he planted three-quarters of a mile of them, and to-day they are the avenue that leads to the Houses of Parliament, the Governor-General's residence, the Library, the Museum, and the Botanical Gardens. Although these gardens, too, were Van der Stel's, they have been metamorphosed since his day. In extent they are about 14 acres, and are very beautiful, especially to the visitor, who is fascinated by the tropical luxuriance and the many strange things he sees there—trees from every country and every clime,

all apparently perfectly happy in their new environment. The large conservatory contains some fine palms and ferns; another glass house is devoted to orchids, parasitic and terrestrial; while other houses are given up to plants in season. The very fine new pergola with domed centre, is already well covered with creepers. There is also a beautiful Rose Garden. A replica of the historic Bell Tower of Elsenburg, which in the olden days used to call the slaves to work, has been erected in the Gardens. There are also in the grounds an interesting old sun dial, relic of the regime of the Dutch East India Coy. (date 1781), Pegram's celebrated statue of the late Cecil John Rhodes, which stands 16 feet high on a pedestal about 7 feet high; Marshall's statue of Sir George Grey, a former Governor of the Cape, and a beautiful marble fountain, the gift of Sir Wm. Thorne, during his mayoralty, as well as a memorial drinking fountain. Since the establishment of the National Botanical Gardens at Kirstenbosch the scientific side of the work carried on here for so long, has lost its significance, and undivided attention is now being devoted to making the Gardens more decorative. There are about 8,000 trees, plants and shrubs in the Gardens, from all parts of the world, and many grand specimens of exotic trees will continue to acclaim the interest and solicitude of those who did the pioneer botanical work in these gardens. There are some truly regal specimens of Auricaria. The first Blue Gum ever planted in South Africa stands in the middle of the ground opposite the Central Entrance Gates; it is of good girth and height, and would doubtless have been higher and larger but for that arch enemy of arboriculture, the South-Easter. There is a very fine Yellow Wood tree not far away, with a girth of 9 feet and a height of 20

feet. Ilex Royal is represented by a grand specimen of the evergreen oak, and varieties of coniffera of perfect symmetry and growth will be found in different parts of the ground. There are specimens of Auricaria with a girth of 13 feet a yard from the ground, a spread of 63 feet and a height of about 100 feet; two specimens of Auricaria Cookii, growing as is their habit, at an acute angle, are very decorative. A native of Arabia is Catha edulis, valued by the Arabs for its medicinal properties; there are some very well-grown Cycads; one of the gum trees has a girth of nearly 20 feet; the very graceful Cocos plumosa does well here, and one tree has attained a height of 70 feet. There are some magnificent specimens of the tree aloe Bainsii, one with a girth of 12 feet and a height of 40 feet; there are tree Gardenias 20 feet high. The Locust Bean, a native of the Mediterranean shores, flourishes here, and there seems to be no valid reason why it should not be grown extensively as a valuable economic tree. The English Hawthorn, Ash and Chestnut may all be seen in the grounds, luxuriating. One of the finest flowering trees in the country is the Cape Chestnut (Calodendron capensis). There are also splendid specimens of the deciduous Cypress (Taxodium distichun), and of the Judas tree, which is very attractive in appearance when smothered in its rose-purple flowers, which are of the pea family. Two Australian trees are quite at home here; during their flowering season they are striking indeed; they are Brachychiton acerifolium, or Flame Tree, and Stenocarpus—the flowers are bright scarlet, and come in profusion. Macadamea ternifolia is a valuable Australian nut with an exceedingly hard shell. The Indian Ficus religioso and the Japanese Maidenhair tree, Trichilia dregena

(a very dense shade tree), and the Schotia, a decorative tree with scarlet flowers, are amongst the many attractive things to be seen amongst hundreds of trees which flourish side by side in the Gardens. One other thing should be mentioned, and that is an indigenous shrub of great beauty when in flower; it is Greyia Sutherlandi, and is so named after Sir George Grey. Its flowers are of the Bottle Brush style, but much more showy. No attempt is here made to catalogue the things growing in the Gardens, but only to mention the things likely to be of special interest to visitors.

CHAPTER IX.

Groote Schuur.

AT all seasons of the year the gardens of Groote Schuur would be interesting alone, but when the visitor walks through the formal garden to the slopes of the hillside beyond and views above the red-tiled roof and twisted chimneys of the homestead the vast expanses of the Cape Flats, bounded on either hand by the Indian and Atlantic Oceans, the unique beauty of the estate exerts itself to such a degree as to make the recollection of a visit on a fine clear day ineffaceable.

Groote Schuur was reconstructed upon the site of the granaries of the Old Dutch East India Company, and bequeathed by the late Rt. Hon. Cecil J. Rhodes as the residence of the Prime Minister of United South Africa.

Approaching the house, visitors should note the fine *bas relief* in the centre gable of the building representing the landing of Van Riebeeck in Cape Town in 1652. This is finely modelled (by J. Tweed), and was specially cast by direction of Mr. Rhodes for this building. Arriving on the stoep, visitors

will observe two old pieces of Ordnance—one a decorated design of Spanish or Portuguese origin—of an early breech-loading character which were discovered in Portuguese East Africa. The door of Groote Schuur is a replica of the original door purchased by Mr. Rhodes from the old homestead of Martinus Melk, known as Elsenburg, in the Mulders Vlei district. The original was destroyed in the unfortunate fire in 1896, but the brass and other metal fittings, including the finely wrought iron grills on either hand, are the originals. On the left of the vestibule will be found the sitting-room and library, both interesting apartments, the former containing some excellent examples of Colonial furniture and 18th century clocks. The library, in addition to the bound typewritten copies of all the Roman and Greek Classics in the British Museum, contains many objects of interest, historic and otherwise. Here will be seen the flags which the Rhodesian pioneers carried when the rule of Lobengula in Mashonaland was abolished in favour of the enlightened and progressive administration of the Chartered Company. Some splendid examples of Oriental Imari China are to be found in this apartment, and in the cabinets are displayed many interesting relics of Rhodesia, among which may be enumerated the Phalic implements from Zimbabwe, a carved wooden dish bearing signs of the Zodiac also from the same locality, soap stone birds, small pieces of gold decoration and gold studs which, possibly, formed a portion of the adornment of the temples of Zimbabwe in the remote days, in regard to which much has yet to be unravelled. The Silver Elephant given to Lobengula by the Tati Concession Company, discovered in the ruins of the royal kraal at Bulawayo, is also preserved in this room.

The Achterhuis is the means of approach to the dining and drawing-rooms. The dining-room is panelled in teak and contains some excellent tapestries and a collection of glass bokaalen, several of which were the original drinking vessels of the Dutch East India Company. In the Achterhuis are displayed various longcase clocks and 18th century Dutch brasswork.

The drawing-room of Groote Schuur is one of the most interesting apartments, not only on account of the valuable Oriental and Delft china which Mr. Rhodes used as a means of decoration, but also by reason of the numerous specimens of Colonial and other furniture which are preserved therein. The visitor will not fail to notice the beautiful Spanish brass-bound cabinet of Maple wood, the inlaid writing table of Eastern origin, and many other relics of bygone days. There are also several beautiful bronzes by Tweed which were executed by direction of Mr. Rhodes; one among these which will be particularly noticed is that of Burns, the Scotch Poet.

The billiard-room is in the adjoining wing and is very beautifully fitted with furniture in keeping with the remainder of the establishment, and it also contains interesting tapestry and some fine specimens of Dutch furniture.

The visitor will observe upon the staircase the numerous examples of old long-case clocks which Mr. Rhodes enthusiastically collected, and the wealth of old china displayed in the cabinets.

The bath-room is interesting on account of its magnificent fittings, and the bath hewn out of a solid block of granite. The room is lined with marble.

The electrical fittings are also worthy of notice as examples of early Flemish brass candelabra which

GROOTE SCHUUR.

GROOTE SCHUUR.

THE LIBRARY, GROOTE SCHUUR.

THE DRAWING ROOM, GROOTE SCHUUR.

INTERIOR OF HALL, GROOTE SCHUUR.

TAPESTRY IN THE DINING ROOM, GROOTE SCHUUR.

have been adapted to the requirements of modern electric lighting most successfully.

The apartments on the first floor are devoted to bedrooms, and the bedroom used by the late Mr. Rhodes is in the wing above the billiard-room, with a noble bay which commands a magnificent prospect over the estate, Table Mountain and the Devil's Peak.

From the balcony above the stoep the visitor who is fortunately able to inspect the residence may secure a distant vista of the National Memorial erected in the grounds of Groote Schuur by the citizens of South Africa to perpetuate the memory of the late Mr. Rhodes.

To reach the National Memorial the visitor should take the pathway which leads through the paddocks above the "Woolsack," the summer residence of Mr. Rudyard Kipling. A short climb will bring the visitor to the spot where is situate the old teak seat which was so often used by Mr. Rhodes during his residence at Groote Schuur. (See Chapter on the National Memorial).

Leaving the Memorial the visitor should follow the upper road in the direction of Wynberg, as by so doing a good view will be obtained of the various enclosures in which graze the "Groote Schuur Collection" of the South African antelopes. Here are wildebeeste and eland, zebras, emus, and springbok. Continuing the ramble down the hillside in the direction of the house, the visitor will notice the peacocks and guineafowls in the Pine Forest, while fronting upon the lower avenue a series of cages have been constructed containing a large assortment of rare birds, monkeys, wolves, etc., while close at hand are the cages in which the lordly lions are confined. In the lower enclosures hairy llamas and

kangaroos flourish amid the environment of Kaffir cranes and other birds.

Truly Groote Schuur is a wonderful demesne open free to all who care to inspect its treasures, and will so continue for all time in terms of the bequest of the great-hearted South African, who, alas, is no longer with us in the flesh, but whose "spirit still shall quicken and control," for was he not a man who has, through the Rhodes Scholarships and other benefactions, given to the human mind one of those enduring impulses whose effects remain long after their source may perhaps have been forgotten, and influence the course of thought and through thought of action, after many generations.

Groote Schuur may be reached by taking a Wynberg tram in Adderley Street, or by train to Rondebosch. The house is within ten minutes walk of Rondebosch Station.

Bronze Bas relief at Groote Schuur

CHAPTER X.

Capetown and Its Music.

CAPETOWN has a reputation for its music, and as the musical centre of South Africa, has won a place for itself. Amongst its permanent possessions are the College of Music, which is a State institution, whose capacity is taxed to the very utmost, and the Municipal Orchestra, the only musical organization of the kind in South Africa.

It was nearly five years ago that the Capetown Municipality resolved upon the experiment of inaugurating its own orchestra, and that the step was fully justified is self evident. The measure of true success is not always to be found in direct financial results. Other considerations far transcend these. Educationally who can limit the potency of its incentive or appraise the influence over the spirit and outlook of the musical student exercised by the lofty traditions of a really first-class orchestra? The Municipal Orchestra was the first really corporate expression of the musical ambitions of the Southern Capital.

With the unification of Capetown and its suburbs a new spirit of civic pride arose; the Pier was nearing completion, Bathing Pavilions for Sea Point and

Camps Bay were in course of erection, and music had to be provided for the ever-increasing host of holiday-makers that annually turned their steps to the Cape Beautiful. These reasons, too, were fortified by the demands of the music-loving residents of Capetown for good orchestral music. This could only be met by the establishment of a permanent professional orchestra. No town in South Africa possessed such; should Capetown take the lead?

The great health-resorts of England and the Continent had long ago realized the utilitarian value of orchestral music as an adjunct to the natural and other attractions: to wit, Bournemouth, with its incomparable orchestra under Mr. Dan Godfrey, and other towns such as Brighton, Scarborough, Harrogate, Margate, Torquay, Buxton, Bath, and Eastbourne, to say nothing of the scores of smaller towns which subsidise an orchestra for the summer season. It has come to be accepted that good music is an essential concomitant of that delightful abandon which makes the holiday maker—all his cares and worries left behind—the happiest man on earth, and that is a consideration that has to be reckoned with. Thus, from practical, as well as educational motives, Capetown rose to the opportunity, and for some years has maintained an orchestra altogether worthy of its great traditions.

In spite of obvious difficulties created by the world-war, and in face of many changes in personnel owing to members enlisting, the Capetown Municipal Orchestra has improved in proficiency and extended its repertoire, which is too large to be dealt with here; suffice it to mention that it embraces practically all the symphonic works of the old and new masters, such as Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahm, Glazanow,

ADDERLEY STREET, CAPETOWN.

VIEW FROM ELSENBERG

Cesarfrank, Borodin, Kollinikov, Cliffe, Liszt, Scriabine, etc. The chief aim of the Council has been to bring the best music to the people at a cost that need debar none from enjoying it. Indeed, many of the concerts are quite free.

It may be mentioned that soon after the Orchestra was established low pitch was introduced, and special instruments were at once imported to meet the change.

The Thursday Symphony Concerts.

Without forgetting the claims of the holiday-makers, who as a rule prefer light entertainment, the Council's policy of continuing the Thursday evening concerts throughout the year, has been fully justified by the results. The subscribers to these concerts now number over 500. At every concert a symphony is played, as well as the best works of old and new composers, and, as occasion permits, vocal and instrumental solos are given.

Matinée Concerts.

Every Tuesday and Friday afternoon concerts are given in the City Hall, at which tea and other light refreshments are to be had in the intervals. This delightful innovation seized the popular fancy, and catered for a large community which prefers music coupled with social intercourse and freedom of movement. The programmes of these concerts are of a high order.

Saturday "Pops."

Every Saturday night a concert is given in the City Hall throughout the year. These are reserved for more popular music, but even in this case only the best of its kind is performed.

Sunday Concerts.

On Sundays, afternoon and evening, concerts are given, free of charge, in the afternoon on the Pier, and in the evening in the City Hall in winter. In the summer both take place on the Pier, which is thronged on these occasions.

Other Activities.

During the winter concerts, mainly of the symphony order, are given in Wynberg Town Hall, with the object of giving residents in the outlying suburbs special facilities for hearing the Orchestra. Further, during the summer months, weekly performances are given in the Sea Point Pavilion and Müizenberg.

The number of the Orchestra at present stands at 32, not including the Conductor, and it is the ambition of the talented Musical Director, Mr. Theo. Wendt, to increase it; the ability to do this rests very largely with the general public, whose liberal and *continuous* support is necessary to this end.

One of the most noteworthy developments in the domain of education in Capetown has been the increase of facilities for the acquiring of a solid grounding in the Art of Music. The South African College of Music was founded in 1909 by private enterprise and at the end of 1911 was taken over by the Education Department, when a council of nine members was formed to control it, five by the Government and one each by the University, the School Board, the Girls' High Schools and the City Council, the representative of the last body, Sir Frederick Smith, at that time Mayor of Capetown, being appointed Chairman. A Principal, Mr. W. H. Bell, a Fellow and Professor of the Royal Academy

of Music, was appointed, and a staff of teachers chosen with great care. At that time, the number of students was about 70, but under the new management the Institution grew so rapidly that a move to larger premises was found necessary, and the present building at the top of Plein Street was granted at a low rental by the City Council to be shared with the School of Art. At present (1920) the College numbers about 850 students, with a professional staff of thirty, and the course provides facilities for the study of instrumental and vocal music in all its branches as well as theoretical subjects and composition, elocution and dancing. All further particulars of the College can be had on application to the Secretary.

NOTE.

An "Official Guide to the Educational Institutions of the Cape Peninsula" may be obtained free upon application to the Town Clerk, City Hall, Capetown.

CHAPTER XI.

The Victoria Drive.

By Coast, Cliff and Valley Round Table Mountain.

THERE are no better roads in the world than those of the Cape Peninsula, nor more of them in a like area which command so much that is picturesque and romantic. It has been said that the Peninsula is the motorists' paradise; who will cavil at the claim once he has tasted the joys of spinning along its hard roads, which are graded with such consummate skill and so finely surfaced. There are hundreds of miles of them, through lovely rural, woodland, and rugged coast scenery, and scores of miles more will be completed or coupled up by new roads in the near future, thus making the natural beauties of the Cape accessible to all, whether the motorist or the tourist who prefers to take his pleasures on the lilt of his own gait rather than on top gear of an auto.

To deal with a few of the main avenues which open up the Cape Beautiful is all that can be done in this brief chapter.

SEA POINT

BUNGALOWS AT CLIFTON-ON-SEA.

HOUT BAY, SHOWING THE OLD DUTCH FORTIFICATIONS.

HOUT BAY DRIVE.

Victoria Drive.

For the grandeur of the scenery it opens out, and the variety, too, there is probably no motor road in the world that can compare with the Victoria Drive. It not only climbs to heights where mountains on to mountains link, spreading out glorious panoramas and unexpected vistas twixt wood and crag, but it skirts the cliffs at dizzy heights above the sea, touching points of vantage which give commanding views of the coastline, with its numerous bays and inlets edged with the embroidery of white that old Neptune is ever weaving on his loom of rock and shingle. As the road winds and climbs and descends the view is ever changing with kaleidoscopic variety and charm.

The first portion of the road from Sea Point to Camps Bay skirts the Lion's Head, and rises to a height of about 200 feet above the sea, which surges almost immediately below. The road is wide and smooth. The mountain range known as the Twelve Apostles soon comes into view, gaunt and rugged, and soon after passing Clifton-on-Sea, with its pretty little beach and chalets nestling against the hillside, the road dips to Camps Bay. It runs right along the sea-front of this very popular resort, passes the Warm Baths, and, after rising slightly, looks down upon a sea of the clearest indigo blue, with here and there patches of light blue-green where the sandy shallows are.

At seven miles the Twelve Apostles tower above the road, which winds about amongst the granite boulders into little hillside scarps and round precipitous crags. At 10 miles the sea is 100 feet or more below, and almost immediately Llandudno comes into view—a small sandy cove and pretty little valley, protected and picturesque, with a few houses dotted about

amongst the trees. For tourists who prefer to be away from the throng of holiday-makers, this must be an ideal spot.

After passing the 11 mile post the road soon commences the climb to Hout Bay Nek, which is between Karbonkelberg and Little Lion's Head; a glance back reveals a picture of great beauty—mountain, crag and sea, little bays pinked out of the coast-line, and beyond, well, just the edge o' beyond.

As the road breasts the top of the Nek a new view springs into vision with startling suddenness. Hills to the right close out the ocean, but sparkling below in the sunlight is a sheet of clear blue water, a fertile valley, farm houses and cottages thinly spread about the landscape, a parquetrie of gardens and orchards, and around, like an impassable barrier, are the mountains. The village of Hout Bay appears as though it were taking its afternoon siesta in the warm sunshine. But as the road advances the picture widens out, and what at first appeared to be a lake expands its limits until the hills fling wide their gates, and the seemingly land-locked sheet merges into the ocean; this is Hout Bay. Now Chapman's Bay comes into view, with the rocky foreland upon which stands Slangkop Lighthouse, and, incidentally one of those wonderful nerve centres of the British Empire, the wireless station, whose antennae may be descried near the lighthouse; and beyond is the ocean once more.

Turn to the left, and over the dip between the mountains the snowy peaks of the Hottentots Holland come into view, or at least a few of them; it is an alluring scene, and a dramatic change from the rugged coast scenery through which the road has been passing. The valley is sharply bisected by a straight road which runs between tall poplars, and the

Victoria Drive rapidly sinks from the Nek to it and the junction with the road from Constantia. Very shortly now the Hout Bay Hotel is reached. This is one of the best-known hostelries in the Western Province, and is the result of the enterprise of the Cape Town Tramways Company. Its broad sheltered terraces, its winter garden, and its cosy lounge are striking features, and the scenery it commands is very beautiful.

After lunch the motorist or pedestrian will most probably go as far as he may upon the new extension of this magnificent marine drive. After passing the Beach Hotel, what is now but the appendix of the Victoria Drive comes to view: it ends on the beach. The Government, however, by means of convict labour, is pushing the road along the precipitous cliffs between Hout Bay and Noord Hoek, a small village down beyond the shores of Chapman's Bay. A steep gradient out of Hout Bay takes the new drive to a commanding position, and once more it commences to wind about the contour, the sea washing against the rocks a few hundred feet below. Each corner turned opens out new views. To the left of the bay the Hangberg rises sheer out of the water, a thousand feet or more to its overhanging peak. On the eastern shore, away from the beach, are the ruins of an old block-house and an old fort erected by the Dutch as a portion of the defences of the Cape at the beginning of last century. On the other side of the bay is Chapmansberg, and from this point on is Chapman's Bay. The birdseye view far below is like a miniature of radiant beauty.

Two and a half miles of stiff engineering and heavy quarrying into the hill-side is still in progress. Gangs of convicts are busy at the work under armed guards. Their compound lies below the road. Ex-

cept for the surveying, the rest of the route is still the undisturbed and precipitous domain of the rock rabbit. Foot by foot, however, pick and shovel and dynamite are eating out this high cliff gallery, carrying it slowly but surely to its destination, sometimes through deep cuttings, at others along rocky shelves, but always carefully graded and splendidly made. Shortly it will join the Noord Hoek Road to Fish Hoek, which is on the Indian Ocean side of the Peninsula. When the junction is effected it will be possible to run from Capetown through Sea Point, Camps Bay, Hout Bay, Noord Hoek, and thence across the Peninsula to Fish Hoek, Simonstown and Cape Point, returning to the City *viâ* Muizenberg and the Southern Suburbs.

At present the motorist must be content with about fifteen miles of this incomparable marine drive, and will retrace the new section of the road back past the Hout Bay Hotel to where the highway is bisected by the road from Constantia Valley, and take it. He is now confronted by much of the scenery that was at his back on entering Hout Bay. The village is almost encircled by hills, whose huge tumbled masses stand piled up behind each other in chaotic magnificence. As the road winds up the sleepy valley where hours do not count and only the seasons matter, gardens and apple orchards are on every hand, while the blue smoke from the cottar's wood fire curls languidly into the clear air. This Hout Bay parterre is but Nature's ante-chamber to those mighty halls between the mountains, stark and bare, and perpendicular, which look as though they had been riven asunder by some terrific cataclysm; at the same time it is the portal of the beautiful Constantia Valley. To the left is a back view of the Twelve Apostles range, and further on is an entirely new

A CAPE HOMESTEAD.

THE DE WAAL DRIVE, CAPETOWN.

aspect of Table Mountain. The Apostles present an almost vertical face from top to bottom. The deep black ravine running down to Hout Bay River is Disa Gorge, known in its lower reaches as Oranje Kloof. It is very thickly wooded with indigenous trees.

The road is now emerging from the valley, and as the visitor breasts Constantia Nek a glorious prospect bursts upon his vision. Sublime and compelling in their grandeur, the Hottentots Holland and the lofty peaks in the remote background rivet attention, for it is winter, and they are snow-capped and draped with a heavy filigree of purest white. In the cold, clear air they stand out sharply, undimmed by mist or cloud. Even Sir Lowry Pass is visible, but Gordons Bay and Somerset Strand lie too low to be seen. Away to the right is False Bay, Cape Hangklip, the advance guard of its range on the western arm, whilst Cape Point is equally clear on such a day. Muizenberg strand, and the breakers rolling in, are easily made out in the near distance, and the Cape Flats lie between, gradually sloping to the foothills. The prospect is a glorious one.

From the Nek the road dips into and traverses the lovely Constantia Valley, home of the vine and the wine industry. Passing through patches of silver trees, skirting picturesque farms in full cultivation, with glimpses of beautiful homesteads here and there, the road passes through some of the most valuable and fertile land in the Western Province, including Groot Constantia, the Government Wine Farm. Constantly new vistas of the distant landscape are opened up, and fresh aspects of the mountains to the left. Now the road winds through a thick pine forest, and shortly Wynberg is reached. By taking Newlands Road, to the left after passing the Cottage Hospital and the Camp, the motorist

can return through some of the prettiest parts of the Southern Suburbs. Cutting through the Paradise Estate, which is wooded with stately pines and oaks, the road dips into the Liesbeek Valley, thence up through the pine woods to Newlands Avenue of oaks for a mile or two, when there is a sharp turn to the left, which leads into Rhodes Road, which will enable the visitor to see Groote Schuur and the Rhodes Monument.

This 32 mile drive opens out some of the grandest scenery in the Peninsula. The motor buses of the Capetown Tramway Company run three trips a day during the season, at very reasonable rates, and as many times a week as traffic justifies during the rest of the year. Tourists can also do it at leisure by making up a party and taking a car for the day.

Bronze bas relief at Groote Schuur

CHAPTER XII.

The Promenade Pier and Bathing Pavilions.

Capetown and its Pier.

IT is almost sunset and the end of a perfect winter day; but the sun's rays are still aslant the sea. The great orb hangs over the horizon like the blazing throne of some celestial potentate, and the road of quivering gold that shoots across the water is the king's highway to the shining marge that will all too quickly be following Old Sol to realms that await the Dawn. Below lies beautiful Table Bay; its purple-green waters are almost still, save for the tiny wavelets that lap the shore. The sky above is a clear deep blue, and the everlasting hills glow in the effulgence of a glorious South African sunset.

The towering cliffs and precipices of Table Mountain and Lions Head, like Titan mirrors, reflect the ruddy glow, except where dark shadows scarp their sides. The gentle slopes of the foot-hills are clothed in shades of green, plashed here and there with the red roofs of Oranjezicht.

Away to the left the Tigerberg looms out, and the deeply-serrated mountains of the Hottentots Hol-

land—like some giant wave chart in the rhythmic scheme of Nature—raise their snowy peaks with a transient Alpine grandeur.

Away and away, and far away beyond, out of the purple mists that soften the long vistas, tower the Worcester and Piquetberg Mountains, their white peaks glistening in the sunlight. Across the Bay, and much nearer home, the Blauwberg rises from a field argent, its dark slopes tardily coming to a point at an altitude sufficient to ensure it a sheen of snow in season. Nearer the sea are dim outlines of undulating hills; and then the Sea, and once more the road of gold—the King's highway.

But what a rapid transformation!

As the sun sinks into the West its shafts of gold flame up with colour; the dancing wavelets trip on through a spectrum all their own; the beetling cliffs of Table Mountain are bathed in tints of deeper red. But, crowning glory of all, the wizard wand transforms the dazzling whiteness of the snow-clad peaks to a glowing rose. Entrancing spectacle! Deeper and deeper yet becomes the Alpine glow, until, finally, the purple shadows creep up and up the mountain sides, and at last the light flits off to deck some distant peaks beyond our ken.

The spectator gazes on in reverie. No, it was not a dream; it may be repeated on the morrow, and perhaps yet again, with those infinite variations that Nature alone can command.

"See Naples, and die!" is a poetic licence intended to epitomise what is surely a scene of great beauty, but travellers who spend their lives on the Great Deep have affirmed that in all their experiences they have seen nothing comparable with the glorious prospect of Table Bay in its best moods.

HOUSES OF PARLIAMENT.

PIER, CAPE TOWN.

SEA POINT BATHING PAVILION.

"SOLITUDE." (NEAR MONTAGU).

A splendid vantage ground from which to view this picture is the Observation Tower at the end of the Promenade Pier. Even if he be not fortunate enough to hit upon an ideal winter scene, the prospect never fails to delight the visitor, provided the windows of his soul are not entirely closed.

And now what of this Pier?

The Promenade Pier.

The marine attractions of any modern watering-place are incomplete without the provision of at least one of those solid highways which push out into the sea, affording the visitor the incomparable pleasure of being surrounded by water though safely ensconced on *terra firma*. The Promenade Pier at Capetown, whilst graceful in design, is thoroughly practical in the many functions it was intended to fulfil.

First and foremost, it is a magnificent promenade; its orchestra pavilion commands an amphitheatre with seating accommodation for 2,000 persons, and also has an upper-deck promenade which serves the purpose of galleries, whilst at the back of the enclosure is a luxuriously appointed restaurant. The promenade is plentifully supplied with sheltered seats and alcoves, and the Pier-head supplies berthing accommodation for pleasure steamers, launches, sailing and rowing boats, together with well-equipped cubicles for deep-sea bathers, and platforms for the convenience of those interested in deep-sea fishing. Finally, there is the artistic Observation Tower, which imparts to the structure the stamp of distinction.

Features.

The complete design comprises three sections: the promenade approach from Adderley Street, a Circus,

and the Pier proper, the whole covering a total length of fifteen hundred feet. The approach is over a hundred feet wide and about 350 feet long, and is divided into two roads by a central parterre of grass, enclosed by railings. This approach debouches upon a circular area, or circus, which is about 200 feet in diameter and surrounded by a parapet carrying lamp standards. In the centre of this circus stands the well-known statue of Van Riebeeck.

The actual pile-carried structure of the Pier reaches out over the waters of Table Bay a thousand feet or more beyond the entrance gates. The width of the Pier between the parapets is not less than 45 feet, increased to 60 feet at the seat bays, and to much more at the Pier-head. The main deck is fifteen feet above sea-level, and there is an additional platform underneath, just above high-water mark. The first section of the main pier deck is clear of erections calculated to impede the view, and the bays, together with the deeply-sloped seats they contain, are quite a feature, cosy and very comfortable.

Just before reaching the Concert Pavilion a broad stairway divides the main deck and gives access to the high-level promenade, which roofs in several shelters and rooms. Now the main deck widens out considerably, providing an area about half-an-acre in extent, which is taken up by the Concert Pavilion. This area is enclosed with heavy glass screens on concrete bases. At one end is the restaurant on a raised floor, where the visitor may sip tea and at the same time see and listen to the Orchestra or whatever performance happens to be on. A high-level promenade runs round three sides of the enclosure, providing gallery accommodation for large numbers of spectators.

From the Pavilion to the pier-head the promenade is divided into two by the shelters, which run the whole length of the outer section of the Pier. These shelters are artistic in design, fitted with cosy seats, and have glass windows at the back above the level of the head when sitting. Some of these shelters are semi-enclosed, so that they may be used in the most windy weather with every comfort; above them is the high-level promenade.

At the Pier-head is another tea-room, and the landing stages for steamers. These are at different levels; six flights of steps give access to them. One of these stages has been extended right across the Pier-head, for use as a bathing platform and as a refuge from the heat on the hottest days. With the sea underneath and the solid superstructure of the main deck above, it is remarkably cool "below deck." There is similar accommodation under the concert pavilion.

The Tower is not only a commanding feature of the Pier design, graceful in its lines and proportions, but the observation gallery at the top provides one of the most fascinating panoramic views to be seen anywhere in the world.

In season the Pier is the popular rendezvous; evenings it is thronged. Variety concerts, bioscope entertainments and band performances by the Cape Town Municipal Orchestra provide a programme every night in the week, whilst holiday-makers in holiday modes and mood promenade the decks, enjoying the exhilarating scene. Across the black waters at night come the reflections of the City lights, broken up into thousands of glittering facets by the never-ending succession of wavelets that break in from the Bay. The distant mountains, dimly lined against the sky, stand out cold and stark and mysterious, but all

around you is brightness and vivacity; the sounds of music, and the swish of water as the waves play amongst the network of piles and girders below; the smell of the salt sea as the ozone-laden breeze stimulates you into consciousness that you feel the better for its blowing; all these experiences and many others concomitant to the occasion enter into the weft and woof of the pleasure you derive and the health-getting conviction that grows upon you. Capetown without its Promenade Pier is unthinkable.

Branching off from the Circus is the Marine Drive, the first thousand yards of which is completed; when this road links up with the Divisional Council road to Blauwberg, a 24 mile drive will be possible right around the coast of Table Bay. The Councils are pushing on with the work, which is dealt with in another portion of this handbook.

It may be of interest to note that the pile-driving for the Pier was done by means of a walking-gantry or platform, which was the invention of the engineer, Mr. Piercy. It was capable of walking into the sea, adjusting its legs to the sea bed, and carried its own powerful lifting and driving machinery—a clever device which has since been patented and used in other parts of the world.

The total cost of the Pier and foreshore improvements was £85,000, and the whole of the work was carried out departmentally by the City Council without the intervention of contractors.

Sea Point Bathing Pavilion.

Two oceans wash the favoured shores of the Cape Peninsula. On the Table Bay side rises the grand diapason of the Atlantic swell, as the "great Cape combers" hurl themselves upon rocky coast and foreland, or race each other up the silvery strand to dis-

appear in froth and bubble. On the False Bay side the Indian Ocean laves the gently-sloping sands with its warmer waters. The conditions are quite different. A quick and frequent service of trams and trains, with cheap fares, makes these popular suburbs easily get-at-able.

The Bathing Pavilion at Sea Point is the largest and most perfectly equipped in South Africa. It is a double-deck structure. The first floor is taken up with the dressing-rooms, lavatories and other offices, and a broad verandah fronts on to the cubicles, so that bathers may take a sun-bath after their dip if they so desire. The upper deck is devoted to promenade, bandstands, tea-rooms, etc. The ground floor is a sand enclosure, under the superstructure, which is sheltered from the sun and provides a splendid playground for the little ones away from all harm. The Municipal Orchestra plays on the Pavilion every Tuesday evening, and there are other attractions every night of the week during the season.

Camps Bay.

Camps Bay, or New Brighton, as it has been called, is delightfully situated. The Bay nestles at the foot of lofty mountains, and teems with interest on account of the facilities it affords for bathing, fishing, walks, mountain climbs, botanising, sketching, etc. It has been made accessible by the high-level tram-line around the mountain slopes, which descends to the beach level and lands the visitor right in the heart of things.

The Bathing Pool is about half-an-acre in extent, and the pavilion, with its 80 or 90 dressing-rooms and overflow rooms, is well equipped on the most modern lines. There is also a tea pavilion and promenade, with bandstands, a very pretty structure

in reinforced concrete, with a reach of enclosed beach running down to the pool.

The children's paddling pool, with its little pagoda-like dressing-rooms, looks all the more picturesque because it is fringed with soft turfy grass. A pleasant feature of the shore here is that grass grows right down to the sands.

In addition to the natural facilities for bathing, there is a large swimming bath, 100 ft. long by 55 ft. wide, with a depth varying from 3 ft. 9 ins. to 7 ft. This bath is covered in and is surrounded by cubicles. The water in this bath is warmed, and is maintained at a uniformly pleasant temperature of 72 degrees.

The beautiful pine wood is one of the most attractive features of Camps Bay, and the slopes of the Twelve Apostles abound with flowers in endless variety.

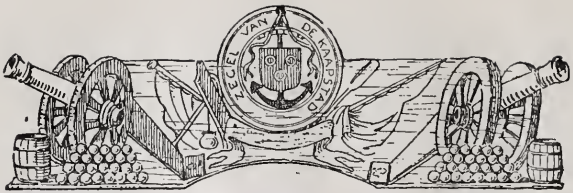
Muizenberg.

The Bathing Pavilion at Muizenberg is not so substantial as the others here described, but it is large and splendidly equipped with private cubicles, fresh water showers, tea-rooms, etc., and is capable of accommodating over 3,000 bathers per day. Muizenberg is washed by the genial waters of the Indian Ocean, and the temperature of the sea is mild all the year round. As to the beach, it is perfect; free from rocks, this shelf of the ocean slopes so gently that there is no fear of accident even to the most nervous. The breakers roll up the long sandy reaches in the manner that delights the surf-bather, and this is one of the many reasons why Muizenberg is the most popular of all the resorts of the Cape Peninsula. In the season, when the water is quite warm, bathers remain in the sea for hours together.

Next the Bathing Pavilion is an entertainment enclosure, in which the Municipal Orchestra performs every Friday evening throughout the season, and bioscope and variety entertainments provide amusement for the tripper.

There are also modern bathing pavilions at Kalk Bay and Woodstock.

From the foregoing sketch it will be seen that the Capetown Municipality has risen fully not only to the needs of the present, but has provided bathing accommodation that will prove ample for years to come.



CHAPTER XIII.

Civic Capetown.

CAPETOWN was founded by the first Dutch Governor, Van Riebeeck, in 1652. It is, therefore, one of the oldest Colonial cities of the British Empire, and possesses a romance and history of which its citizens may justly be proud. For upwards of 268 years the City has had some form of local government. To-day the administration of the City's affairs is vested in a Mayor and Council, 42 members being appointed by the citizens of fourteen wards.

The population of Capetown is now 171,830, of which 89,701 are Europeans and 82,129 of other nationality. These figures are to date (July, 1918). The European birth-rate is 27.70; coloured, 43.77; death-rate, whites, 13.11; others, 31.20.

Unified Capetown has an area of 59.17 square miles; it has 228 miles of streets, 93 miles of sewers and connections, and 50 miles of stormwater sewers.

The rateable value (freehold) is £21,258,295, and the debt, £5,158,157, whilst the sinking fund unused to date amounts to £264,464. The total revenue for 1917 was £778,535, of which £374,670 was from rates.

CHINKERINCHEE OR STAR OF BETHLEHEM.

RAILWAY STATION, G.P.O. AND BANK, ADDERLEY STREET, CAPETOWN.

THE FLOWER MARKET, ADDERLEY STREET, CAPETOWN

PAINTED LADIES.

From Camps Bay on the one side to Wynberg on the other, the City is served by a frequent tram service, and enjoys the additional privilege of quick train service to all the suburbs, except between Sea Point and Camps Bay.

The City Hall.

Viewed from any vantage point, the classic lines of the City Hall buildings are ornate and beautiful. Citizens of Capetown are proud of their Guildhall, and pardonably so; civic patriotism would indeed be at a low ebb were it otherwise. In and around it cluster the manifold activities of the body politic which make for the general uplift, and from the point of view of municipal administration it is the hub of the Peninsula.

The buildings are in the style of the Italian Renaissance, with classical façades, and a noble campanile towers high over the centre, the pinnacle being about 200 feet above the causeway. The exterior of the structure is of Bath stone on a massive granite base. The whole block faces four streets, and measures 294 feet by 173 feet. It fronts on to Darling Street and the Military Parade, its windows overlooking Table Bay.

The main entrance to the buildings is reached by a flight of granite steps flanked by massive balustrades to a spacious portico, the canopy of which is supported by handsome columns of red Aberdeen granite. The entrance hall and main stairways are finished in the finest Sicilian marble, white, red and grey and white veined, the columns, square pillars, balustrades, and the rich panelling presenting a most ornate appearance.

In the wall to the right of the entrance is a rich mural decoration; inscribed upon tiles are interesting

details relating to the opening of the building, and this is enclosed within a framework of mosaic, beautiful in design and colouring. On the wall to the left is a brass relief of the late Archdeacon Lightfoot, and at the top of the flight of steps from the first floor stands a bust in bronze of the late Cecil John Rhodes.

The Grand Hall.

The most striking feature of the internal arrangements is the grand hall—the City Hall, which is entirely worthy of so beautiful a Capital. It is 130 feet in length, 61 feet broad and 55 feet high to the handsomely moulded ceiling. The main entrance to the Hall block is in Corporation Street. An entrance hall gives access to a large and ornate reception hall, which has wide corridors all around it. This antechamber is hung with several very fine paintings representing different views of the Victoria Falls, and it gives on to the main corridor facing the chief entrances to the City Hall proper. Branching off at right angles are the promenade corridors which girdle the Hall, giving access to it and exit from by means of handsome swing doors. There are also emergency exits into the street. Beautifully moulded bays and arches, the deeply recessed and richly panelled ceiling, together with the solidity of the finishings, give the interior an air of quiet dignity and elegance. The four-manual organ is one of the best south of the equator.

The City Hall was designed with a view to the holding of musical festivals, meetings of citizens, banquets, balls, etc., It has seating accommodation for 2,000 persons. The platform, with its tiers of seats, will seat about 300, and a like number is provided for in the gallery at the back of the hall.

The Council Chamber, in which the meetings of the Corporation are held, is on the second floor, at the top of the marble staircase; it is 56 feet long, 31 feet wide and 32 feet high, and a visitors' gallery runs the whole length of one side. The ceiling, like that of the City Hall, is richly panelled and moulded. The furnishings of this chamber are in selected stinkwood—solid and good. It should be noted that the Mayoral Chair is the original one used by the first Cape Governor, Van Riebeeck. Hanging above the finely-designed overmantel behind it is an original painting of Van Riebeeck. This portrait, along with other priceless civic heirlooms, was preserved by the Burgher Senate. Amongst these will be noticed the valuable Empire timepiece which adorns the wall at the opposite end of the room. There are also the original weights used by the Dutch East India Company for assizing purposes, and also the old ell measure. Some other treasures from the far back past may also be seen in the glass cabinets.

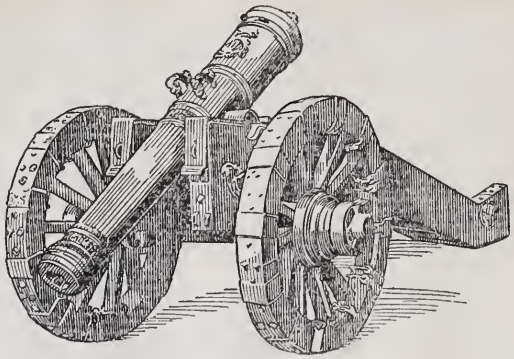
The walls of the Chamber are hung with a deeply interesting collection of old water-colour drawings, colour prints and old engravings of great historic interest. Some of them give impressions of Cape Town as it was a century ago.

In this apartment will also be found a small mounted cannon, dated 1643, which bears the Castile arms of the Royal House of Portugal. It is exhibited by Stellenbosch Municipality.

The Banqueting Hall, which is on the same floor, is, as its name implies, used chiefly for banquets, dinners and congresses of various Provincial and Union organizations. It is panelled throughout in stained oak to a height of five feet, and the walls are adorned by one of the finest collections of African

horns to be found in the Province. These were one of the many handsome gifts of the late Sir Wm. Thorne to the Corporation.

The Civic Library, which is for the use of Councillors, is at the other end of the corridor. It is handsomely panelled and furnished in teak. The shelves contain some old law-books and volumes dealing with the affairs of other municipalities.



The corridor walls are hung with pictorial representations of historic functions of Imperial, Provincial and local interest. Several Committee-rooms open off the corridors.

The Corporation Regalia.

The Corporation Mace was presented to the Council on behalf of the late Sir John Woodhead, Kt., on the 11th August, 1898. This emblem of civic office

is not merely prized for its artistic beauty and intrinsic value, but also for its historic association with the renowned Lord Nelson whose battleship, the "Victory," furnished a piece of wood for the staff. The head of the mace, which is surmounted by the Imperial Crown of the Sovereign with orb and cross on the summit, is divided into four panels by figures of mermaids, typifying the maritime character of the city. The front panel is filled by the City Arms, and the reverse by those of the Colony, while the side panels are filled by a conventional arrangement of the rose, thistle and shamrock, and on the flat centre of the dome beneath the orb and cross are the Arms of the United Kingdom in full blazon, the whole of the work being executed in *repoussé*. The head of the mace is supported on the staff by four ornamental brackets, terminating in winged heads of Mercury, symbolising the commercial character of the city. The staff is of British oak, divided in its length by two effectively decorated knobs, and is entwined with a wreath of laurel leaves. The staff terminates in a richly ornamental footpiece decorated with the flower and foliage of a disa grandiflora, and with vine leaves and tendrils as typical of the sunny Cape, and in the bottom moulding of the staff will be seen a handsome medallion of Her Most Gracious Majesty Queen Victoria. The mace is 54 inches in length, and the whole of the metal work is of sterling silver, heavily gilt.

The Mayoral Chain.

The Chain of Office worn by the Mayor of Capetown was procured by order of the Council in 1892, and was first worn by the late Mr. J. G. Mocke, who occupied the Mayoral Chair that year, at the meeting of the Council on the 8th December, 1892.

A chain was also presented to the City by Sir William Thorne, M.L.A., when Mayor, for the use of the Mayoress upon official occasions.

Loving Cups.

At the conclusion of his second year of office as Mayor, Sir William Thorne, Kt., presented a Loving Cup to the Corporation, this being the first donation of a Mayor to the plate of the City. This cup is of a beautiful and chaste design executed by one of the foremost exponents of the silversmiths' and enamellers' arts in the old country—Mr. Alexander Fisher.

A further addition to the plate of the City was made at the same time, this being another Loving Cup given by a citizen whose name it was stipulated should remain in obscurity.

Flagons.

Three beautiful flagons of hammered silver were presented to the Corporation by Mr. Councillor H. Liberman, J.P., on the 28th February, 1907, to commemorate his third year of office as Mayor of the City. They are made from a design which dates back to the year 1690, the original flagon being in the possession of Lord Middleton. The City Arms are engraved on the lids and sides of the flagons.

Bust of Lord Nelson.

The Corporation received from the British and Foreign Sailors' Society in 1907, upon the occasion of the visit of the Secretary of the Society to South Africa, a miniature bust of Lord Nelson, made from copper taken from the renowned battleship "Victory," set upon a pedestal of oak, which also once formed part of the flagship.

Statue of Venus de Medici.

In an alcove of the stairway leading from the main entrance to the City Hall will be seen a full-sized copy of the Statue of Venus de Medici, in marble. This statue was presented to the Corporation by Mr. J. R. McKillop on the 12th January, 1905, and is eight feet high.

London's Medals.

Through the generosity of the Corporation of the City of London the Council were the recipients in 1899 of a complete set of valuable medals struck by that Corporation in commemoration of the most important events in the history of London during the period from 1831 to 1893, together with a handsome volume by Mr. Charles Welch, F.S.A., Librarian to the Corporation, illustrating and describing the several medals, which are very precious and unique. The case containing these medals will be seen in the Council Chamber.

The following is a complete list of the Medals:—

1. Opening of London Bridge, 15th June, 1825 (large).
2. Opening of London Bridge, 15th June, 1825 (small).
3. Reform in the Representation of the People in the Commons House of Parliament, 4th June, 1832.
4. City of London School founded by the Corporation, 1834.
5. Visit of Her late Majesty Queen Victoria to London, 9th November, 1837.

6. Opening of Coal Exchange, 30th October, 1849, by His Royal Highness the Prince of Wales on behalf of Her Majesty the Queen.
7. Visit of Napoleon III. and Empress Eugenie, 19th April, 1855.
8. Visit of King of Italy, 4th December, 1855.
9. Welcome to the Princess of Wales, March, 1863.
10. Visit of the Sultan of Turkey, 1867.
11. Opening of Blackfriars Bridge and Holborn Viaduct, 6th November, 1869, by Her Majesty the Queen.
12. National Thanksgiving for the recovery of H.R.H. the Prince of Wales, in St. Paul's Cathedral on the 27th February, 1872.
13. Visit of Shah of Persia, 20th June, 1873.
14. Visit of the Czar of Russia, Alexander II., 18th May, 1874.
15. Demolition of Temple Bar, 1878, made from the lead taken from the roof of Temple Bar.
16. Visit of the King of Greece, George I., 16th June, 1880.
17. Dedication of Epping Forest, 6th May, 1882, by Her Majesty the Queen.
18. Opening of the City of London School New Buildings, 12th December, 1882, by H.R.H. the Prince of Wales.
19. Opening of new Council Chamber, Guildhall, 2nd October, 1884.
20. Freedom of the City to H.R.H. Prince Albert Victor Edward of Wales, 29th June, 1885.

21. Colonial and Indian Reception at the Guildhall, 1886.
22. Jubilee of Her Majesty the Queen, 1887.
23. 700th Anniversary of Mayoralty of City of London, 1889.
24. Welcome to William II. and the Empress of Germany, 10th July, 1891.
25. Wedding of T.R.H. the Duke and Duchess of York, 6th July, 1893.
26. Welcome to Christian IX. and the Queen of Denmark, 8th July, 1893.
27. Opening of the Tower Bridge, 30th June, 1894, by H.R.H. the Prince of Wales on behalf of Her Majesty the Queen.
28. To Commemorate the Diamond Jubilee of Queen Victoria, 1897.
29. Visit of King Edward VII. and Queen Alexandra to London on 15th October, 1902, and Thanksgiving on the following day for the King's recovery from illness.

In proof of the cordial relationships existing between the Civic Authority of Capetown and that of the Mother City of the Empire—London—it is interesting to observe that among the treasured possessions which have been received from the Guildhall, London, mention may be made of the Silver Inkstand used by the Mayor of Cape Town. The pattern is what is known as the Mansion House Inkstand, and was presented by Sir Alfred Newton, when Lord Mayor of London, together with the C.I.V. Flag, for the use of the Worshipful Mayor of Cape Town, in recognition of the kindness and assistance which was rendered by the City of Cape-

town to the Lord Mayor's Own City of London Imperial Volunteers, when passing through Capetown to the Front.

The Arms of Capetown.

Not the least interesting event in the history of the City of Capetown was that connected with the grant of arms to the Burgher Senate at the time when the corporate existence of the people resident at the settlement demanded such an emblem of power and dignity.

On May 28th, 1804, the burghers addressed a memorial to the then Commissary-General J. A. de Mist to be empowered by public authority to make use of a Town Seal. The request fortunately found favour at headquarters, and the reply to the memorial is embodied in the grant which is dated from the "Kasteel de Goede Hoop," 12th June, 1804.

The formal presentation to the representative of the burghers was arranged for the 3rd day of July, 1804. The Burgher Senate observed this day with all solemnity. The Senate was assembled with the Attorney-General at 9 o'clock in the morning. The great national standard was hoisted at the Castle. The President and Secretary of the Senate escorted by Dragoons, proceeded to the Castle to convey the Commissary-General, J. A. de Mist, LL.D., and a deputation of two members and a secretary waited upon the Governor and Commander-in-Chief and Councillors of the Court of Policy to accompany them to the Town House. Upon the arrival of the distinguished officials of the day, the President of the Senate, Mr. J. J. Vos, made an appropriate speech, to which Commissary-General de Mist replied. Issues of the "Kaapsche Courant," in possession of the town authorities, of the 7th and 14th July, 1804,

give an interesting description of the ceremonial. In the reply of the Commissary-General to the President's address, reference was made to the grant of arms in the following terms:—

> "The anchor symbolising Good Hope, as well as the gold ground on which this anchor rests, indicates my wish for the future wealth and prosperity of this settlement while the same is covered and protected with a red shield, bearing three gold rings, the coat of arms, which we know was borne by your father and founder, Van Riebeeck. Hang then this coat of arms in his honour within and without on the walls of your Town House."

This injunction was duly observed, and the arms are to-day displayed both within and without the Town House.

Authenticated memoirs have preserved some record of this red-letter day in the annals of the community, which is of singular interest. The late Petrus Borchardus Borcherds, Civil Commissioner of the Cape Division and Resident Magistrate of Capetown, refers to the event as significant of the esteem in which the services of Governor Van Riebeeck were held by the settlers, when the Dutch resumed the Government of the Colony. Mr. Borcherds also informs us that a guard of honour of Grenadiers attended the ceremonial referred to, and that the arms were exposed in and outside of the Town House. The event was further celebrated by the Senate giving a sumptuous dinner, at which the Commissioner-General, the Governor and Commander-in-Chief, the members of the Senate, as also all the presidents of the various constituted Powers, the Commander of the Troops, many chiefs of corps and heads of administration, the clergy of the city,

and many officials were present, and at which all who had been invited were entertained with the greatest geniality and courtesy, while in the evening the Town House was brilliantly illuminated, the immense crowd of spectators assembled in the Market Square adding not a little to the effect of this impressive day.

At the dinner the President, in appropriate terms, thanked the Commissary-General for granting the arms of the brave Van Riebeeck, the founder of the Colony, and on behalf of the Senate as representing the burghers, addressed Governor Janssens with assurances of loyalty, and hoped that by encouragement of agriculture, trade and navigation, and useful sciences the Colony might be relieved of its financial embarrassment. The Commissioner-General replied in a graceful speech to these addresses, alluding to the gratitude due by posterity on the occasion to revive the memory of the brave Johan Anthony van Riebeeck, and the object of establishing the Colony. He expressed his desire to name Capetown Riebeeck's Town, if there were not reasons connected with trade, etc., to the contrary. He exhorted the Senate and burghers to be in unity in repelling the enemy from without and within, and concluded by wishing permanent prosperity to Riebeeck's Town.

Among the treasured possessions of the City Fathers is the old seal of silver which De Mist presented to the Burgher Senate.

It now remains to trace the development of the arms to their present form.

Commissary-General de Mist appears to have been sent to the Cape in order to establish the Government of the Colony upon proper lines, and it may be assumed that he was therefore authorised

ARUMS AT LAKESIDE.

FAMILLE ROSE PLATE IN THE SALTING COLLECTION—
BRITISH MUSEUM, LONDON.

to make the grant of a seal and arms to the burghers of Capetown. No record, however, appears to exist in the College of Heralds or the equivalent institution in Holland. It appears, however, by the Articles of Capitulation, that the burghers were to retain all rights and privileges which they had enjoyed prior thereto. The grant of De Mist of arms was accordingly respected, and the same have never been questioned. In order to settle the matter for all time, letters patent were granted to the Corporation of Capetown by the Earl Marshal and Hereditary Marshal of England through the Garter, Clarenceaux and Norroy King of Arms of England, under date the 29th December, 1899.

These letters patent grant and assign to the Mayor and Corporation of the City of Capetown the arms following, that is to say:—

> "Or, an anchor erect sable, stock proper, from the ring a riband flowing azure and suspended therefrom an escutcheon gules charged with three armulets of the field. And for the Crest on a Wreath of the Colours upon the battlements of the tower proper a trident in bend dexter or, surmounted by an anchor and cable, in bend sinister sable."

Capetown, as the capital of the Colony of the Cape of Good Hope, has the further right to supporters, and these were granted under separate letters patent.

Probably the reader is aware that while the Earl Marshal's warrant for a grant of arms is addressed to the Kings of Arms having jurisdiction in the matter, a warrant for a grant of supporters is addressed to Garter King of Arms alone. This course was consequently adopted in the case of Capetown,

and by a separate and subsequent patent the following supporters were added to the foregoing arms and crest:—

> "On the dexter side, standing on a rock, a female figure proper vested argent, mantle and sandals azure, on her head an estoile radiated or, and supporting with her exterior hand an anchor, also proper, and on the sinister side standing on a like rock a lion rampant guardant gules."

The origin of the motto "Spes Bona" is doubtless from the Colony of Good Hope, but the same was not included in the original grant, although it is an undoubted fact that the motto became associated with the City arms long before the grant of arms to the Colony under letters patent on the 29th May, 1876, in which this motto is included.

Early prints of the City Arms have included the motto "Let the Cape flourish," but the inscription "Spes Bona" is included in the grant from Heralds College.

The Corporation Markets.

The Wool, Feather and Produce Market is situate in the Dock Road. Consignments of wool, feathers, etc., are sent direct to the market and are sold by auction at stated intervals.

There is a Fish Market close by at which all varieties of fish caught in Cape waters can be purchased, while the Wholesale Fruit and Vegetable Market will be found just beyond the Castle in Sir Lowry Road. Here the Early Morning Market sales draw crowds daily. The Parade sales which are known throughout South Africa, are held in the City on Wednesdays and Saturdays.

Bronze bas relief at Groote Schuur

CHAPTER XIV.

South African Public Library.

This institution is open daily from 9 a.m. to 10 p.m. (Sundays, Christmas Day and Good Friday excepted) to "all quiet and respectable persons." It is situate between Government Avenue and Queen Victoria Street, and is close to Adderley Street.

THE South African Public Library was established by a proclamation of the 20th March, 1818, as a Government library, which was to be supported by funds derived from a tax upon every cask of wine passing through the market of Capetown.

The wine trade was at that date the principal source of wealth to the inhabitants, and the staple export of the Colony.

In 1828 the Wine Tax was repealed, and to support the library a circulating portion was established, for the privileges of which subscriptions had to be paid.

The library at that period was contained in a wing of the old Commercial Exchange, which stood on the site now occupied by the General Post Office. It remained there until 1860.

In 1856 Sir George Grey, Governor of the Colony, 1854-61, granted the present library site for the South African Museum, and another situated where the

Railway Station now is, for the South African Public Library. The authorities of the museum found, as the building progressed, that they had not sufficient funds to complete their designs, and they invited the Library Committee to co-operate. The Committee by a majority decided to accede to the proposal; but there were strong opinions expressed by the minority as to the wisdom of such a step.

The library hall was opened by H.R.H. Prince Alfred, the late Duke of Saxe-Coburg Gotha, in September, 1860.

Two years afterwards the institution began to receive aid from an annual sum granted by the Colonial Parliament. By purchase and by gifts the library had so largely increased that about 1888 the want of space was felt to such a degree that steps were taken to erect a new museum (the old being likewise in a congested state) so as to allow the library the use of the entire building. After many delays the project was carried into execution, and on the removal of the museum to its present quarters the newly-acquired portion was opened to the public by Lord (then Sir Alfred) Milner.

The control of the Library was by Ordinance No. 71 of 1830, vested in a committee of the subscribers, and this Ordinance was afterwards modified by that of 1836, which was in force until Act 33 of 1893 was passed, when the library was vested in trust "for the community of this Colony" in a Board consisting of ten members, four nominated by the Governor, together with four elected by the subscribers, the Mayor of Capetown and the Vice-Chancellor of the University for the time being.

The library is supported by an annual Government grant, subscriptions, the interest from a small invested sum, and a grant from the Capetown Cor-

poration not exceeding three hundred and fifty pounds sterling towards the expense of keeping the library open for the benefit of the public during the evening.

In addition to the books contained in what is known as the South African Public Library there are five collections.

1. The Dessinian Collection.
2. The Grey Collection.
3. The Porter Collection.
4. The Saul Solomon Collection.
5. The Hofmeyr Collection.

In 1899 Mr. Willem Hiddingh, an old Cape resident, and for many years honorary treasurer, died, bequeathing £1,000 for the purchase of books to be called the Willem Hiddingh Collection. Up to the present this sum has been allowed to accumulate in order more effectively to carry out his design.

The library proper contains about 80,000 volumes of such kind as are usually to be found in institutions not representing any particular branch of literature, and the same remark applies to the Porter and Saul Solomon Collections.

The Dessinian Collection consists of a little over 4,500 volumes, bequeathed by Mr. Joachim Nicolaas von Dessin in the year 1761, and by the will of the donor is vested in three trustees elected annually by the Consistory of the Dutch Reformed Church, Cape Town. It contains many valuable works studied at that date in Latin, German, French and Dutch.

The Grey Collection was presented to the Colony by Sir George Grey. In his letter to the late Hon. Mr. Justice Watermeyer when presenting the gift,

he said: "For thirty years one of the chief delights of my life has been to collect a library, which I hoped would form the charm and recreation of my middle life and of my old age. . . . As my views extended, like a foolish man, I prepared for the last years of one life more work than several men could accomplish in several long lives. . . . I had hoped that after my death this library being left to some new country might prove to it a treasure of great value, to some extent helping to form the mind of each of its generations as they came following on. But I now feel it to be useless to wait for the period of my own death to render of use to my fellow men that which events have rendered of little or no use to me. . . . I believe South Africa will be a great country, that Capetown or its vicinity will for many reasons be the point of chief education for its young men. There can, therefore, be no more fitting or worthy resting-place for treasures which I have accumulated with so much care."

This Collection possesses a number of manuscripts deserving of notice, and amongst them may be mentioned:—

1. A Latin translation of the Gospels with the canons of Eusebius, etc., ninth or tenth century, written in Longobardic characters.

2. A Latin translation of the Bible, of the fourteenth century.

3. Manuscripts of Dante, about fourteenth and fifteenth centuries.

4. Cæsar's Commentaries on the Gallic War, fifteenth century.

There are extremely rare Books of Hours in the collection, one printed by Antoine Vérard, Paris, 1498 (supposed to have belonged to Margaret of

Valois, grandmother of Henry IV.), and another by Gillet Hardouyn, Paris, 1508. Both these volumes are printed upon vellum, and are very highly illuminated.

Another treasure which the bibliographer will esteem is the manuscript painted by Gillis de Rome in the fifteenth century for Philip the Good of France, while there is yet another in the shape of a Psalter in Greek and Latin, dated Milan, 1481, the latter being the third book printed in the Greek language.

More striking to the eye are, however, the small quarto copies of Petrarch, written in the fifteenth century, and they are indeed of great beauty. The "Rognosi" manuscript of the Poems and Triumphs, with the poet's portrait in the first initial, deserves particular attention, not so much on account of the illuminations, though they are very tasteful and splendid, as on account of the peculiar and shaking or trembling characters, in which it is written, and which were purposely employed to show with what emotion Petrarch's divine compositions were copied. The use of these trembling characters is so exceedingly rare that it is believed to be in the highest degree improbable that another entire manuscript of this kind is in existence.

Amongst early English printed books are a translation of Higdon's Polychronicon, printed by Caxton in 1482, and specimens of Wynkyn de Worde's printing in the early part of the sixteenth century.

Early Continental printing is also well represented. Amongst this class are copies of Justinus, printed at Venice, 1470; Petrarch, printed at Padua, 1472; Martial, printed at Venice, 1475.

There are good specimens of the early romances, and of works on astrology and magic. Amongst

the treasures are the first and second folios of Shakespeare's plays.

The first folio was printed in 1623 by Isaac Jaggard and Ed. Blount, a very fine perfect copy which is worth probably £8,000. The second folio is dated 1632, and is also an extremely fine example.

Then there are copies of the first complete edition of Chaucer, 1532; and of Paradise Lost, by John Milton, "printed by S. Summons, of Little Brittain, London, 1669."

A portion of this collection which will probably be more valuable to South Africa in years to come is that in which are books and manuscripts relating to the dialects of South Africa, also those collected by H.E. Sir George Grey and Dr. Bleek upon the subject of Bantu Folk Lore. There are also the works of the same description dealing with the affairs of New Zealand, Australia and Polynesia. The miscellaneous side of the collection, which includes both engravings and paintings and a manuscript from Japan over a thousand years of age, still further emphasises Sir George's assertion that he had prepared for one life more work than several men could accomplish in several long lives.

In the Library Hall will be found some valuable and rare paintings in oils and water colours. One of the best known of these is that representing the landing of Van Riebeeck, by C. D. Bell, from which the *bas relief* at Groote Schuur was modelled.

THE CATHEDRAL ROCKS, COGMAN'S KLOOF (NEAR MONTAGU).

THE WATER GARDEN.

Cape Peninsula Publicity Association.

VISITORS

Are invited to call at the Capetown Visitors' Room, Adderley Street (below Station), where Guide Books, Maps, and full information regarding the Peninsula are distributed free by the Association.

The Secretary and Staff will be found anxious to facilitate the movements of visitors to the Peninsula. Copies of the Accommodation List will be forwarded upon application.

Correspondence is invited.

CHAPTER XV.

The Cape as a Holiday Resort.

WHEN the Christmas and New Year Holiday Season draws near, or the long vacations are approaching, South Africans from those vast spaces of the Hinterland, "washed by the Sun," turn instinctively to the sea; or the children pine for the delicious smell of the sea air the murmur of the waves, the rushing sound "of the lift of the great Cape combers" as they toss the spindrift and the weed, on the glistening sands of the matchless beaches of the Cape Peninsula.

In the Cape Beautiful will be found all that the holiday-maker will require. Not only sea, beach and mountains, but delightful gardens everywhere, beautiful woods, glens, avenues and shady groves, golf links, lawn tennis courts, cricket grounds and excellent facilities for yachting, boating and fishing.

Bring your trout rod and your books on nature, your gun, your volumes of Ruskin, when starting Southward Ho! You will find use for them! The books you will appreciate, as you never did before, by the waves of the South Atlantic or the Indian Ocean.

The grandeur of the sunsets, the rich breakings of the dawn, will help the visitors to appreciate the volumes of Ruskin, when the setting is the sea-girt Cape Peninsula.

There are grand sea-scapes at the Cape. At times the mighty deep is overpoweringly beautiful: at morning, over Table Bay as the sun tinges with orange the mountains of the Hottentots Holland and Blauwberg; or, at evening, off Sea Point or Camps Bay—a sheet of molten silver and gold.

Climate.

In Capetown and surrounding districts the climatic conditions are such that in no place in the world do people have their existence less marred in season by climatic influences. In the Peninsula the climate with regard to temperature, winds and rainfall varies very much within a few miles, but though these variations exist they are not unpleasant, allowing persons of different temperaments and physique to find just the sort of environment that will suit them either by taking a short railway or tram journey. Because of the configuration of the ground and the

existence of houses at varying levels almost up to 800 feet above sea level, variations in atmospheric pressure may be readily secured.

Capetown (Latitude 30° 56 S. and Longitude 18° 29 E.), has a mean annual temperature about 63° F., which is equal to that of Naples, Nice and the Riviera, all at a higher northern latitude varying from 41° N. to 43° N.

This low temperature for such a latitude is due to the great extent of ocean to the south of the Peninsula and to the cold Antarctic current which sweeps along the West coast of the Peninsula and across Table Bay to the West coast of the mainland.

The temperature of the water in False Bay is from 10° to 12° warmer than that in Table Bay, whilst there is a difference of 4.3° between their mean minimum temperature. The comparative warmth of False Bay is due to the warm Mozambique current from the Indian Ocean which flows down the East and South coast of the Province into the Bay.

Sunshine.

The days are practically cloudless and the number of hours of bright sunshine is phenomenal, viz.: 3,026¼ hours, *i.e.*, over 8 hours bright sunshine daily on the average. The sun's rays here have also very great actinic power, and must have marvellous effect in mitigating and curing diseased conditions. Such sunshine has a great effect in adding to the enjoyment of existence, and the cloud effects and sunsets are at times exquisite.

Rainfall.

This is very variable. To the East of Table Mountain it is greater than the West, whilst in Capetown proper it increases from about 23 inches

annually near the shores of Table Bay rapidly as the mountain is ascended. As a rule rain descends in heavy showers and, in consequence of the hilly nature of the district, the heat and the winds, quickly dries up so that outdoor life is very little interfered with.

Water Supply.

The water supply is abundant, and of extreme purity, being free from all suspicion of pollution either at its source or during distribution. It is derived from a catchment area on Table Mountain, which is carefuly protected from contamination. Another portion of the supply is from deep springs yielding water of very great purity indeed. These sources of supply are being reinforced by a new scheme now in progress, known as the Steenbras scheme, which, when completed, will place the city beyond fear of shortage in the driest season for many years to come.

Sanitary Organization.

Capetown is well sewered; its principal streets are paved with wood or asphalt, and many of the others are of tar macadam. All the requirements of a modern city as to sanitation and dealing with infectious diseases are provided. A Hospital is provided for the isolation of infectious cases, and no expense is spared in keeping the city free from disease.

Notwithstanding the fact that many persons come into Capetown from the outside to be treated for diseases in the hospitals and private institutions, yet the death-rate for the white population was only 13.11 (1917-18).

Meteorological Abstract for Year 1917.

Mean temperature at 8 a.m.		59.14° F.
Mean maximum ...	...	72.165° F. Highest 99° Dec. 1st.
Mean minimum ...	...	53.972° F. Lowest 40.5° Sept. 7th.
Total rainfall ...	...	22.44 inches.
Hours of bright sunshine ...		2,988 hours.

What To Do and How To Do It in the Cape Peninsula.

Something to do will be found for the holiday-maker every day. This chapter has been designed to enable the visitor to get the utmost out of the time at his disposal. The visitor can pick and choose according to his taste and disposition.

Boating and Yachting.

From the pier-head at the foot of Adderley Street cheap excursions by steam yachts round Table Bay, to Robben Island or to Green Point, may be obtained in the season. Small boats are also provided at the Pier for those who wish to avail themselves of the very good boating the Bay affords on fine days, and one can imagine few things more delightful than the view of the City and Table Mountain thus gained from the sea.

Yachting forms another great attraction of Table Bay, and of recent years there has been a considerable revival of interest in this pleasurable pursuit, which will be resumed with its wonted enthusiasm after the war.

Sea Fishing.

To those desirous of wielding the rod or line, Table Bay and False Bay afford unlimited scope for the practice of the art. Boats for deep sea fishing can readily be obtained at the Adderley Street Pier, Capetown, at Kalk Bay and Simonstown, and the owners will gladly provide lines and bait at moderate charges. Fishing with the rod from rocks also gives fine sport, and the shores of the Cape Peninsula provide excellent facilities for indulging in this healthy and fascinating pastime. Much useful and valuable information may be obtained from a small volume entitled *Bottom Fishing in Cape Waters*, published by T. Maskew Miller, Capetown (3s. 6d.).

Trout Fishing.

May also be obtained within easy reach of Capetown, the favourite rivers and vleis being Princess Vlei, near Wynberg; Eerste River, Stellenbosch; Lourens River, Somerset West; Berg River, between Paarl and Wellington; Breede River, Ceres; Hex River, De Doorns. General permits for trout fishing may be secured at the office of any Resident Magistrate. The season for the Western area of the Western Province generally speaking runs from 1st October to the 30th April, except as regards Eerste River, where the season closes on 31st January. Fuller information may be obtained from the Railway Administration's up-to-date publication "Trout Fishing in South Africa."

Bathing.

Visitors from localities situate away from the Coast will naturally expect to be able to indulge in the invigorating exercise of sea-bathing during their visit to the Cape Peninsula. Fortunately, they will be

able to gratify this desire to the utmost, for safe bathing can be had at all the popular seaside resorts on the shores of the Peninsula. For the delicate, and those who find the temperature of the water too fresh at Camps Bay, Sea Point and in Table Bay, the bathing on the shores of False Bay, where the water is much milder, is luxurious. (See Chapter on Pier, Sea Point and other bathing places.)

Croquet.

Visitors may join the Rondebosch Croquet Club upon payment of a nominal fee, and the lawns, which are beautifully situated on the Camp Ground Road, are available every day with the exception of Tuesday afternoons and Monday mornings. The season runs from October to May. Application to be made to the Hon. Secretary.

The Western Province Club have their courts adjoining the Railway Station, Newlands. Games are played on Wednesdays and Fridays from 3 till dark.

Cricket.

The chief Cricket grounds in the Peninsula are those of the Western Province Cricket Club and Capetown Cricket Club, both situated at Newlands, the Claremont Club at Claremont, Alma Club at Rosebank, and Green Point Club at Green Point.

The most beautiful and the best from a cricketing point of view is that of the Western Province Cricket Club, which is the oldest Club in the Peninsula.

Temporary Members are admitted to the various Clubs on payment of a moderate subscription, and in addition to net practice can usually get a place in the mid-week matches.

Most of the Saturday games, which are the more important, are played under the auspices of the Cricket Union, and no one can get a place in the Senior Teams unless he intends to reside in the Western Province for a period of 30 days immediately after the first championship match in which he plays.

The Cricket season usually begins early in October, and lasts until the first or second week in April.

Golf.

Devotees to the Ancient and Royal Game will find the Cape Peninsula possessed of four Golf links, one of which on Green Point Common is within a few minutes of Adderley Street by any Sea Point tram. A fine course of nine holes has been completed here by the Metropolitan Golf Club, and any visitor can obtain a game upon the payment of a modest green fee at the well-appointed Club House.

At Wynberg will be found the famous links of the Cape Golf Club, while links at Raapenburg (Mowbray) and at Rondebosch give the golfer a variety of country which is unequalled anywhere.

Race Meetings.

The South African Turf Club organize Race Meetings at frequent intervals during the period from May to December, and the events are run off at the Kenilworth Race Course, which is situated on the Capetown-Wynberg section of the South African Railways. The Meetings are usually held on Monday or Saturday afternoons, King's Birthday, and New Year's Day, special excursions and rail fares being available at these times. The course is within easy distance of Kenilworth Station.

Race Meetings are also held on the course recently opened at Milnerton, a new and rising suburb situate

on the shores of Table Bay, some five miles distant from the City.

Motoring.

There is a strong Automobile Club in Capetown, of which Mr. D. A. McIntyre, J.P., National Mutual Buildings, Church Square, is Hon. Secretary. The members organise runs throughout the picturesque Western Province during the season. That the Club is in a flourishing condition is in a large measure due to the excellent roadways in the Cape Peninsula, which make motoring a great pleasure. The Peninsula, indeed, from a motoring point of view is unequalled in South Africa for charm of landscape and excellence of roads. (For details, see *The Motorists' Handbook* or *The Automobile Club's Guide*, price 10s. 6d.).

Football.

The football season in the Western Province commences on the first Saturday in April of each year and continues until the end of September. The principal Association-playing areas are at Green Point Track, the Caledonian Football Club grounds at Mowbray, and at "Hartley Vale," Observatory Road. The Rugby stronghold is at Newlands, opposite the Western Province Cricket Club ground, to which rendezvous thousands of Rugby enthusiasts make their way every Saturday during the season.

Visitors who wish to become playing members of any of the Senior Clubs in the Peninsula must reside for fourteen days in the Western Province prior to taking part in any match under either the Association or Rugby Unions.

Numerous trophies are competed for, the most important being the Western Province Association and Rugby Challenge and League Cups.

Lawn Tennis.

The Western Province Lawn Tennis Association Courts (six in number) are situated at the top of Highstead Road, Rondebosch. The courts are easily reached by tram-car from Adderley Street, or by train to Rondebosch Station.

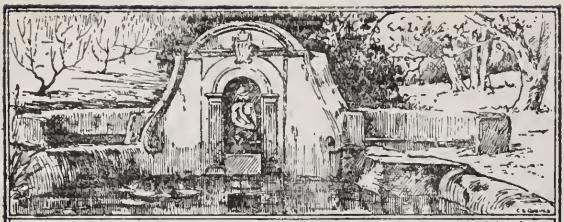
Bowls.

The Gardens Bowling Green is pleasantly situated in Orange Street, Capetown, near the Mount Nelson Hotel.

Other excellent Bowling Greens will be found at Three Anchor Bay, a few minutes by tram from Adderley Street on the main road at Observatory Road, Wynberg, Rondebosch and Muizenberg.

Muizenberg Recreation Grounds.

This chapter would be incomplete without a reference to the new Recreation Grounds at Muizenberg, laid out in 1917 by the Corporation primarily for the benefit of visitors to that delightful sea-side resort. The Grounds are conveniently situated on the Main Road, a couple of minutes from the Railway Station, and, on the higher slopes, command a fine view of False Bay. A bowling green, full-size croquet green and three tennis courts have been laid down, while at the rustic club hut the additional enjoyment of light refreshments may be obtained at moderate charges. The daily fees for the facilities provided at the Grounds have been fixed at very low rates.



OLD SWIMMING BATH GROOT CONSTANTIA.

CHAPTER XVI.

Constantia Vale and the Government Wine Farm.

ONE of the show places of the Peninsula is Groot Constantia. Visitors can take the train to Wynberg and walk or drive through the lovely vale of Constantia. The Estate of Groot Constantia, now the Government Wine Farm, near Wynberg, Capetown, was originally granted to Governor Simon Van der Stel in 1685, by whom the present house was built. It is said to derive its name after his wife--the statue over the entrance front gable symbolising Constancy.

After the tenure of the Van der Stels, the property passed into the hands of the Cloete family from whom it was purchased by the Government in 1885 in order to establish a farm which might serve as a model to Cape viticulturists, and as a training school for young men proposing to become wine farmers.

Its avenues of beautiful oaks, its old gabled homestead with massive walls, spacious and lofty rooms and thatched roof, and above all the link which it

forms between the Cape in its youth and the Cape arrived at manhood, render the farm, apart from its fertility and the purpose for which it was acquired, an object of singular solicitude for the preservation of it in its old state.

As a work of art the pediment of the wine house and cellars at the rear of the Van der Stel Homestead is worth close inspection. This pediment, which is attributed to Anton Anrijts, was constructed in 1779, and it is decorated with a medallion of Ganymede on an eagle, surrounded by children pelting a mythical tiger with bunches of grapes. Visitors to the estate should note the old sun-dial; the cannon balls on the gate piers at the entrance to the lower vineyards said to have been collected on the Flats of Muizenberg after the battle of 1795; and the old swimming bath with its quaintly carved Triton, through whose horn the mountain stream splashes into the bath, is well worth the little exertion required to walk up the grove between the vineyards to the romantic spot where this old relic of bygone days is situate.

To the students of the Cape Colonial architecture the old homestead and the adjoining buildings [Jonker's House] will be of great interest for here will be found several examples in which can be traced the evolution of what has now become known as the Cape Gable.

Behind the homestead will be found the seats which originally bordered the representation of a canal which has unfortunately been closed in. The old slave quarters under the back stoep will also be of interest to visitors.

Before leaving the homestead to take a walk round the vineyards, or to see the modern process of wine-making in the up-to-date premises now pro-

GROOT CONSTANTIA (THE VAN DER STEL HOMESTEAD).

GABLES AND INTERIOR, GROOT CONSTANTIA.

PEDIMENT OVER WINE HOUSE, GROOT CONSTANTIA.

SILVER TREES AND PINES, CONSTANTIA VALE.

vided by the Government, visitors should take a few minutes for the contemplation of the matchless beauty of the vista from the stoep. Beyond the lower vineyard lies False Bay with its lines of shimmering sand backed by the Hottentots Holland Mountains on the left and bounded on the right by the Muizenberg and Tokai Mountains. The plain below is rich with vegetation, while among the sand dunes of Muizenberg will be seen the famous Vlei of Lakeside with its fleet of pleasure boats, Zee Koe, Ronde and Harder Vleis where coot, wild duck, and Kaffir crane still linger.

But what can be said to describe the beauty of the Mountain slopes which surround the homestead on the other side where extensive plantations of Silver trees are growing, their glossy leaves when stirred by the wind flashing and glistening in the sun and picturesquely contrasting with the sombre pines and oaks, or the pale green of the vineyards if the spring garb should be decking the vines upon the occasion of the visit.

Adjoining are the vineyards of High Constantia, while on the road from Wynberg the visitor will have seen embowered in the oaks the beautiful old house "Alphen."

The Constantia district has been famed for its wines since the early days of the Cape of Good Hope. The Dutch East India Company had arrangements with the various wine growers of the district for a yearly supply of their choicest vintage and these were continued for some time after the formal cession of the Cape.

A portion of the supply thus obtained was sent to England, where it was given away to high officers of state and to Royalty itself. It is interesting to

record, that it is related that Sheridan was dining with Lord Chancellor Thurlow on an occasion when some of this wine was produced, which tickled the palate of the connoisseur so much that he set his wits to work to get more of it. The Chancellor, however, was not easily induced to produce his Constantia in such profusion, and Sheridan turned to a gentleman sitting further down, and said, "Pass up that decanter, for since we cannot double the Cape, I must return to Madeira."

The fame which the Cape wines once enjoyed, as instanced above, was unfortunately lost for a considerable time, but it is gratifying to note that much is now being done to restore Cape viticulture to the position which it should occupy as the oldest industry connected with Sunny South Africa.

Bronze bas relief at Groote Schuur

CHAPTER XVII.

False Bay and Simonstown.

RIGHT through history from the earliest days of which there is record, the Cape has been an object of solicitude to the greatest navigators the world has ever known. For centuries nations and civilizations had grown, reached their zenith and lapsed again and the peoples lived their little day in ignorance of each other. But solitary travellers by land and sea carried news of the wealth of the East, of its spices, its precious stones and gold, its temples and its shrines, its silks and its Ceramic arts. Gradually the West groped in the darkness to find the East; intrepid explorers sought to discover avenues through the mighty deep by which they could spy out trade with the countries beyond their ken, but which they knew existed. Those were the days of romance and adventure, real and thrilling. Columbus set out, and landed in America, though to his dying day he believed he was in Asia. Diaz actually reached the Cape and returned to tell the tale—both in the fifteenth century. But fifteen hundred years before that a daring Carthaginian, Hanno, set out on a

colossal enterprise of discovery, conquest and settlement, with sixty large ships carrying thirty thousand persons of both sexes. He crept down and down the African Coast until he reached Cape Cross, but got no further. Intrepid Portuguese navigators, drawn by the subtle lure of the East, by-and-bye reached the Cape and equally daring Dutch explorers were quickly on their heels. Some met dire disaster and others good fortune and incidentally "good hope" for the realization of their ultimate quest. In 1488 Diaz discovered and named the Cape of Good Hope and erected a pillar to commemorate the fact and to demonstrate to succeeding explorers the suzerainty of Portugal over the land. The road to the Indies was now opened up, and in the fifteenth, sixteenth, and seventeenth centuries great trading organizations in Europe founded the East India Companies of Holland, England, France, Spain and Denmark, to trade with the East Indies. South Africa was so far regarded only as a refreshment station for their ships, but it was the hub of their enterprise and by-and-by became the scene of various military exploits. Then, as now, the true strategic value of South Africa as half-way house to India and the East was recognised.

But Table Bay had been the grave of many a maratime enterprise, and frequent wrecks had led the first Dutch Governor, Simon van der Stel to adopt False Bay, or, rather that small bight of it known as Isselstein Bay, as the sheltering place for the vessels of his fleet; it was immune from the raging southwesters that plagued his ships in Table Bay. A military post was established there and ultimately a village grew up. Van der Stel named this little port Simon's Bay, and Simonstown grew out of it.

False Bay is a deep cut into the mainland protected

on one side by the curving isthmus, the Cape Peninsula, terminating in the bold headland Cape Point, and on the other by the range of mountains of which Cape Hangklip is the advance guard. It is about thirty miles deep and the entrance is ten miles less in width. In 1742 it was first used as a port of call by the Dutch East India Company, and before eight years had elapsed, no less than 77 ships belonging to the Company had put into the harbour for supplies, etc. Simonstown grew in impotance and in 1761 an official named a "Resident" was appointed, the place was fortified, and a garrison of 130 men maintained there.

Soon after this trouble began, and the first lesson was taught of how European politics will always react upon the Cape. The French had overthrown the Stadholders Government, and were expected to take the Dutch colonies and from thence operate against India. The British lost no time, and on the 11th June, 1795, nine British ships sailed into False Bay with a mandate from the Prince of Orange, who had fled to England for refuge, to Commissioner Sluysken, ordering him to admit the British and their ships as the forces of a friendly power sent to protect the colony against the French. The Council of Policy met and rejected the mandate, at the same time taking steps to strengthen its military posts at Simonstown and Muizenberg. After thinking for a while, however, the Council of Policy came to the conclusion that it could not hold Simonstown against the superior forces of the British, and after much consultation with the British envoys, though not as a result of it, the Dutch withdrew their forces and the British took possession. The Dutch troops were removed to Muizenberg. In order to establish communication with the mainland, the British now decided to take Muizenberg.

On August 7th there were 770 of Van der Stel's men there, and a small guard at Kalk Bay. Sixteen hundred British troops were drawn up and disposed for the attack, but a few broadsides from the warships caused the defenders to retire, only a company of artillerymen being left to work the two 24-pounders in reply to the warships. Lt. Marnitz was in charge of this little band; that they rendered good account of themselves is apparent from the statement that they scored several hits, some of their shots going clean through the smaller British ships, without, however, doing much injury. Having retired beyond the range of the guns the defenders made a stand against the invaders, and sporadic fighting continued for many days, with very little loss of life.

On September 4th, 1795, nineteen other British ships having on board some thousands of troops entered False Bay. Ten days later many of these were landed, the garrison of Muizenberg and Cape town surrendered and the terms presented in the first place by Admiral Elphinstone and now modified, were signed at "Rustenburg." So ended the first British occupation and the "Battle of Muizenberg." This, one of the earliest episodes in British colonization, was enacted on the shores of False Bay.

In 1802 the Cape was restored to Holland; in 1806 the second British occupation occurred; in 1814 Simonstown became a British Naval Station, has remained so till this day, and is now the most important naval base south of the Equator. At one time private shipyards existed there for the repair of ships damaged in storms off the coast, but gradually the Admiralty absorbed the harbour, until, in 1895, it was by Act of Parliament vested entirely in the Im-

perial Government, works were erected, and docks built at a cost of three millions of pounds sterling.

The Cape Naval Station to-day occupies a position unique in the British empire. With the Suez Canal in the war zone, the enormous military and mercantile traffic of the southern hemisphere with Great Britain and America has had to rely upon the Cape Naval Station to keep the seas open to it south of Sierra Leone and wider afield on the East coast and in the Indian Ocean. Hundreds of thousands of virile sons of the Empire bound from Australia and New Zealand to the field of war, and from Europe to India and Mesopotamia, have been conveyed via the Cape to and from the war zone. The stragetical value of the Cape Naval Station has been questioned in some quarters in the past; but surely there can no longer be any doubt on the point. The Cape must ever be the only open highway to the East, and the Cape Naval Squadron must keep it open.

The Docks at Simonstown are ample and up-to-date, capable of docking vessels of the Dreadnought class. The tidal basin is 28 acres in extent, with a depth of 30 ft. at low water spring tides, enclosed by two breakwaters; the dry dock is 771 ft. in length, with a keel length of 746 ft. The Dock may be lengthened automatically by caissons to 767 ft. The width of the deck is 121 ft. and on the floor 80 ft.; its depth below the coping is 44 ft. The Dock can be divided into two sections of varying length. The warehouses and factories occupy 35 acres of land, all of which was reclaimed from the sea.

The town is strongly fortified. The population of Simonstown is nearly 5,000, and amongst its institutions are the Naval Hospital and Sanatorium, Cottage

Hospital, several churches and a fine high school. The town is well-governed, well-built and sanitary, having a first-class water supply and water-borne sewage system. For situation Simonstown is strikingly beautiful. It lies at the foot of a high mountain, clothed in vegetation of various hues, with clusters of indigenous trees. From the heights above the town the view is very fine, commanding the whole of False Bay.

There are many delightful walks to be had around Simonstown, notably up the Red Hill and along the Cape Point road to an eminence wherefrom the scene is very picturesque up the valley, which is dotted with pretty farms; on the one side the Atlantic Ocean, and on the other False Bay and Cape Hangklip. A short walk from here takes the visitor to Klaver Valley, the wild scenery in which is striking in the extreme; in season the veld is aglow with heaths and other flowers

The Naval Sanatorium is situated on the brow of the mountain overlooking Simonstown. From the top a glorious panoramic view is spread out, Simonstown and Bay below, and Muizenberg, Kalk Bay and Fish Hoek, Glencairn, False Bay and the Indian Ocean. The Walk or ride to Miller's Point is very interesting as it winds about the bays and coves, presenting many different aspects of coast and scenery. Miller's Point is an ideal camping ground; tents may be pitched on the green close to the water's edge, and good rock fishing is to be had there.

Cape Point is twenty miles distant from Simonstown. The lighthouse there is perched on a ledge of rock, nearly 900 ft. above the sea, which dashes itself to foam at the foot of the cliffs. The lighthouse has a very powerful revolving catopric light, visible at

OLD SWIMMING BATH AT GROOT CONSTANTIA.

LAKESIDE, NEAR MUIZENBERG.

36 miles, but it is occasionally enveloped in mist, and another lighthouse is being built nearer sea level.

Other places of interest are Kommetje and Noord Hoek which are on the road across the Peninsula from Fish Hoek to Slangkop. This road will, when completed, connect Cape Point and Simonstown with Hout Bay by the grand cliff road along the coast to Sea Point and Capetown, and will then provide the most picturesque and romantic motor drive in the world. Noord Hoek is a pretty little farm and gardening valley; Kommetje is a fishing village. These are some of the walks and drives to be had around Simonstown.

The long beach between the Station and North Battery is an incomparable resort for holiday idlers, and is smooth and safe for bathers and paddlers, except when south-easters are raging, when the waves break in with considerable force.

The temperature of the water is mild, as at Muizenberg, St. James and Kalk Bay, which makes bathing a popular pastime here. The mean sea temperature in Simons Bay is 59.7. The mean monthly temperature in winter is 57 degs., and in summer 68 degs; frost is unknown, the air temperature rarely falling below 45 degs.

Mackerel and Glencairn Beaches are also ideal pleasure spots and fishing from the rocks will afford the visitor plenty of interest and good sport. Boats can be hired by the hour or by the day, complete with fishing equipment if desired. There are many well-known spots where a good catch can almost be relied upon.

False Bay is also a safe yachting ground and a very popular rendezvous for those who take a delight in that form of sport.

Those delightful little resorts St. James, Kalk Bay and Fish Hoek are also on the shores of False Bay; they are self-contained, each affording facilities for all kinds of essentially sea-side pleasures, whilst Muizenberg is developing into quite a busy Brighton, with every modern improvement in sanitation, water-supply, lighting and hotel accommodation, together with the means generally for catering for the needs of a large floating population of pleasure-seekers. The bathing and surfing at Muizenberg are unequalled anywhere on the coast of South Africa.

History, Nature and modern enterprise have combined to make False Bay and the gem-villages that stud its shores a trysting place of exceptional interest to the seeker after health and pleasure.

CHAPTER XVIII.

Some City Churches.

Dutch Reformed.

THE history of the Churches in South Africa —especially the Dutch Reformed Church— is so closely interwoven with the general history of the Cape since the days when Johan van Riebeek first planted the flag of the United Netherlands on the shore of Table Bay that the two might be said to be identical in scope.

The Dutch Reformed Church in South Africa began with a small congregation of servants of the East India Company, who assembled in a hall of the small fort built on the site close to where the General Post Office now stands.

When Van Riebeek arrived here he brought no regularly ordained clergyman, but with him was one Willem Barents Wylant, "a Ziekentrooster," which literally means a comforter of the sick, who conducted services on a Sunday in the great hall of the old fort.

When ships called, the chaplains conducted service during their stay, and usually administered the sacraments. The first who is recorded to have acted in this capacity was the Rev. Mr. Backerius, chaplain of the *Walvisch*.

In 1678, a site was granted for a new church at the lower end of the great garden, and the foundation stone was laid by Governor Van der Stel on 28th December, 1700; but it was not until 1704 that the building was finished, which is now the Adderley Street Church. The first service was held therein on the 6th of January, 1704, the Rev. Petrus Kalden being the preacher. The Church was subsequently enlarged in 1779 and again in 1836. The eastern wall and the tower still standing were portions of the original building. The Church contains a fine specimen of wood-carving by Anthon Anrijts, and in the aisles are some stones bearing inscriptions relating to the early pioneers who were buried there.

Anglican.

During the English occupation of the Cape from 1795 to 1803, the Dutch Reformed Church, in accordance with the terms of the capitulation to the English arms, was known as the Established Church. The only Anglican Church services were conducted in the Castle by the military chaplains, and the consent of the Governor, as Ordinary, was necessary to marriages and baptisms. When the Colony was handed over to the Batavian Republic in 1803, and the English officials and troops were withdrawn, certain restrictions were placed upon the exercise of religious liberty.

Though services were conducted at the Castle by the chaplains regularly from the date of the second occupation, the arrival of the Rev. D. Griffiths in 1806, as Garrison Chaplain, was followed by great activity and energy on the part of the Anglicans. Mr. Griffiths' successor was the Rev. Robert Jones, during whose incumbency the use of the Dutch

DUTCH REFORMED CHURCH.

METROPOLITAN WESLEYAN CHURCH.

THE GREAT SYNAGOGUE.

PRESBYTERIAN CHURCH.

Reformed Church was granted for the celebration of the English services. The Dutch Reformed Church continued to be used for the Anglican service till the opening of St. George's in 1834. The first English Church erected in South Africa was St. George's at Simonstown.

The building of St. George's Cathedral was not the work of a few days. Several projects were adopted, and abandoned owing to lack of funds. It was not till the visit in 1827 of Bishop James of Calcutta, in whose See the Cape was situated, that the Cathedral site was consecrated. The laying of the foundation stone was, however, delayed for three years after that date, when the Governor, Sir Lowry Cole, performed the ceremony with masonic honours, all the clergy taking part in the proceedings being Freemasons.

Roman Catholic.

The history of the Roman Catholic Church in South Africa dates back to 1486, when Bartholomew Diaz erected a cross at Angra Pequena, and later on, in the same voyage, another which gave its name to Santa Cruz in Algoa Bay. Passing over many years and many interesting incidents, one reads of a call made at the Cape in 1685 by six Jesuits who were on their way to Siam, and who were sent thither for scientific purposes by Louis XIV. On their arrival they were kindly received by Governor Van der Stel, who granted them an observatory in the shape of a pavilion in the Gardens. Here in the course of their astronomical investigations they observed an eclipse of Jupiter's moons; but in addition to scientific pursuits they visited many of their

co-religionists who were sick, though they were not permitted to say Mass. In fact, it was not till 1805 that that privilege was granted to priests by Commissioner-General De Mist.

The Roman Catholic Church passed through various vicissitudes before its members were in a position to worship in their Cathedral, which stands on an elevated situation in Roeland Street, at the top of Plein Street. It was during the Episcopate of Bishop Griffiths that the Cathedral was begun, and he lived long enough to see it completed and opened for divine worship in 1857.

Congregational.

The history of the Congregational Church in South Africa dates back to the year 1800, when the first settlement was established in Capetown under the Reverend Mr. Reid, of the London Missionary Society. The Rev. Dr. Philip with whose name the establishment of the Congregational Church in Cape Colony is intimately associated, arrived at the Cape in the year 1819, and the first Independent church was definitely formed under his pastorate in the year 1820, principally for the congregationalists in the English Garrison stationed in Capetown. The first Union Chapel was erected in Church Square in 1828, which was followed by the erection of the Caledon Square Church in 1859. This church however has been recently closed owing to the removal of the congregation to the suburbs of Capetown, and the Congregational services are now carried on in the Union Church Kloof Street. Congregational churches are established at Sea Point, Observatory Road, Claremont and Rondebosch.

Presbyterian.

Another building worthy of a visit of inspection is St. Andrew's Church on the Somerset Road, the foundation stone of which was laid in 1827, and the first service held there on May 24th, 1829. The services on that occasion were remarkable as bearing evidence of the extreme liberality and charitable feelings of the members of the Dutch Reformed Church to the Presbyterian cause.

"A deputation from the consistory of the Dutch Reformed Church attended divine service, bringing a letter of Christian sympathy and a contribution of £75 for the building fund."

Since then St. Andrew's has been, as it were, the Cathedral of Presbyterianism in the Cape. The building is regarded as one of the purest specimens of architecture in the city.

Baptist Church.

The Baptist Church is situated in Wale Street, between Long and Burg Streets, having been erected in 1882 at a cost of £5,000 including site. The congregation have established a Mission Hall in Jarvis Street, off Somerset Road, and have erected a Mission Station at Mpotula, near Bolotwa in Kaffraria, where three missionaries are supported by the Cape-town Church.

Metropolitan Wesleyan.

Another ecclesiastical edifice worthy of a visit is the Metropolitan Wesleyan Church at the corner of Burg and Longmarket Streets. The foundation stone of that handsome structure was laid on May 6th, 1875, by the Governor, Sir Henry Barkly.

Services had been carried on prior to that in the old Burg Street Church, now known as the Metropolitan Hall, which served as the central church for the Methodists from 1822.

Jewish Synagogues.

The Jewish Synagogue in Government Avenue is also worthy the attention of visitors. It is situated near Avenue Street. It seats about 1,500 persons. Its exterior has a very bold effect towards the Avenue, with two towers and saucer dome over the centre of the main area.

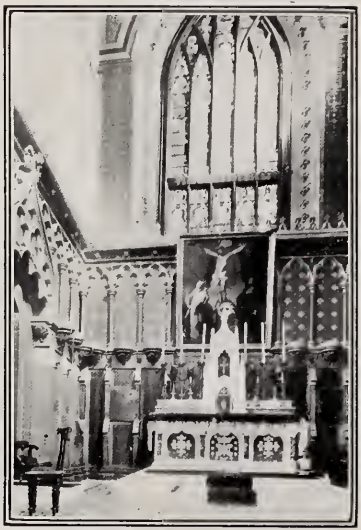
The Synagogue of the New Hebrew Congregation is situated in Roeland Street.

Dutch Lutheran.

The Lutheran Church in Strand Street enjoys a unique situation on the hill commanding a fine view of the city. It dates back to the year 1780, and the first certified "predikant" was the Rev. Andreas Kohler, who arrived at the Cape in November, 1780. Its architectural design is both simple and severely strict. Its pulpit is another good example of the skill of the wood carver, and the old specification and agreement with the carver Anthon Anrijts, are preserved in the vestry of the Church. The organ loft is the work of the same artist. The old Dutch alms dishes of brass which stand in the vestibule are beautiful specimens of the brass-worker's art, and the quaint Dutch silver-ware used for the communion service will be of considerable interest to lovers of early eighteenth century work.

The clock and belfry of this Church may be seen by visitors who care to climb the curious circular staircase in one of the buttresses.

ROMAN CATHOLIC CHURCH.



INTERIOR OF ROMAN CATHOLIC CHURCH.

INTERIOR DUTCH LUTHERAN CHURCH.

ABOVE THE CITY.

CAPE POINT.

OLD SWIMMING BATH GROOT CONSTANTIA.

CHAPTER XIX.

Cape Institutions.

The Young Men's Christian Association.

AMONGST the public institutions of the city, none have achieved a greater measure of a well-deserved popularity than the Young Men's Christian Association.

The Capetown Y.M.C.A., with its handsome building at the corner of Long and Hout Streets, possesses all the advantages of a well-appointed modern club, and provides in an efficient manner for the physical, intellectual, and spiritual needs of the manhood of the city.

On the ground floor is a commodious Cafe and Restaurant, in which light refreshments are served at all hours, the regular meals being as follows: Breakfast, from 7.30—9, Lunch, from 12—2, Tea, from 5.30—7.

On the first floor is the Oak Hall—so called by reason of the fine oak panelling of its walls—with seating accommodation for some 300 persons. This hall is largely used for gatherings of a religious or

philanthropic character although during the winter months, large numbers of concerts, popular lectures, and social functions are also held there.

On this floor are also the Secretarial and Enquiry Offices, the Lounge and Smoking Room, the Reading and Writing Room, and Circulating Library for use of members.

The Reading Room of the Y.M.C.A. is well equipped with periodical literature, including the leading British and American magazines, and most of the South African up-country papers.

On the second floor are the Committee and Class Rooms, in which, during the winter months commercial classes are conducted in Cape Dutch, Shorthand, Bookkeeping, etc. The Gymnasium occupies the third floor.

On this floor is also a Photographic Dark Room, and a number of bedrooms for residential purposes.

Rising still higher the roof is reached—a large flat expanse, from which fine views of the city and Mountain may be obtained.

Apart from the work actually carried on in the Association Building, the Y.M.C.A. are tenants of two splendid Tennis-courts in Hof Street (Gardens).

Visitors' Tickets, entitling the holders to the use of the building for short periods, are issued gratuitously to visitors on application.

The Young Women's Christian Association.

The Young Women's Christian Association was started in England in 1885, and is an Association of women for women, with the object of meeting, as far as is possible, every need of womanhood, of all classes and denominations, adapting itself to each country in which it works. There are now homes

and Branches all over the world to which women wishing to travel can be transferred by the secretaries. Its aim is fourfold, to promote the physical intellectual, social and spiritual development of its members by Residential Hostels and Clubs, Libraries, Reading Circles, Gymnasiums, Social Evenings and Rambles, also Educational and Bible Classes.

The Branch in Capetown has a large residential Home in Long Street, where different sides of the Association's work are developed.

A new branch of the Association's usefulness is the recently established Training Centre for young women, at the National Headquarters, "Ellaslea," Mowbray, C.P. It is intended that this Centre shall grow into a College. Its object is to give intelligent training to women who have heard the call to serve, whether in the Home, Social or Missionary field. This new scheme of the National Y.W.C.A. has come about through the great need of women of the country for the secretariat of the Association; but it has a wider horizon, for it includes all women who wish to be trained for home, social or missionary service. The mornings are given up to lectures and study, and the afternoons to various forms of practical life, with an occasional lecture in the evenings. The Training Centre has been established in a fine old house near tram and train; the usual college terms are observed. Miss McCarthy, National Secretary, "Elleslea," Main Road, Mowbray, will supply further information.

Another development of the Association's propaganda has been the opening of the "Towers," Muizenberg, in 1917, as an extension to the Capetown Branch. All self-supporting women, such as

teachers, students, typists, nurses and home-helpers are received for the holidays, short or long periods. All steamers and trains are met by appointment and the Library and Restaurant are open all day for transients to make use of. All particulars may be had upon application to Miss J. Welch, hon. sec., Y.W.C.A., Long Street, Capetown and "Towers," Muizenberg, C.P.

The Royal Society of South Africa.

The South African Philosophical Society was constituted on June 22nd, 1877, when its objects were declared to be "To promote original research and record its results, especially as connected with the natural history, physical condition, history, geography, statistics, industrial resources, languages and productions of South Africa.

From that date the Society has published 18 volumes of Transactions the contents of which embrace most of the sciences and pursuits enumerated above.

In June, 1908, the South African Philosophical Society was, on petition, granted a Royal Charter of Incorporation under the name of "Royal Society of South Africa," whose seat is to be in Capetown, and from that date the South African Philosophical Society ceased to exist.

The publications of the new Society are also Transactions. The Membership is divided into Fellows and Members. The number of Fellows, of which there are now 48, is limited to one hundred. No more than five elections can be made yearly. The affairs of the Society are managed by a Committee of twelve. There are also five Honorary Members. An Honorary Member cannot be a resident in South Africa.

THE CAPE OF GOOD HOPE.

A LEAFY GROVE IN STELLENBOSCH.

Municipal Baths.

Among the more recently provided conveniences of the city, are the Municipal Baths, situate in Overbeek Square, at the top of Long Street. They were opened on the 4th November, 1908, and consist of a swimming pond, 100 ft. by 45 ft. ; with a depth of from 3 ft. 6 in. to 7 ft. 6 in., in addition to hot and cold water private baths and showers. The Baths are open from 7 a.m. to 9 p.m. on week-days in the Winter, and from 6.30 a.m. until 10 p.m. in the Summer, and on Sundays from 7 a.m. to 10 p.m.

The gallery to the swimming pond, with accommodation for 800 spectators, provides an excellent view of the whole of the water level, and galas and water-polo contests are a great attraction of the Baths during the summer season.

The Baths are easy of access: the Kloof Street, Oranjezicht, Plein and Long Street tramcars passing the buildings.

An open-air swimming pond has also been established in Hanover Street, admission to which is 1d.

Information Bureau.

All visitors to Capetown should call at the Information Bureau which will be found in Adderley Street, below Strand Street. The Visitors' Bureau which is another term for the same institution, is conducted by the Cape Peninsula Publicity Association for the convenience of visitors. There, reliable information may be secured of a varied order, the programme of the Season's Attractions, etc., and everything will be done by the Secretary and Staff to facilitate the movements of visitors in the Peninsula. Write to the Bureau for Accommodation List. Correspondence is invited.

Bronze Bas relief at Groote Schuur

CHAPTER XX.

The Cape Wild Flowers.

A WRITER in "The Field" in 1905 upon the Flowers of the Cape said: —

"But who can describe the glories of the flower world of the Cape Peninsula? On an area smaller than the Isle of Wight there are found two hundred more species than in the whole of England; in fact the only district richer in flowers is that of Hong Kong."

In these days people have become largely interested in natural science, and when they spend a holiday in the Cape Beautiful they will like to be intelligently directed where to see and find the best of the flora.

Visitors to the Cape Peninsula have always been charmed with the beauty and variety of our flora. Some are content with merely admiring the gorgeous display of flowers exposed for sale in Adderley Street, but to appreciate to the full the exquisite beauty of some of the Peninsula flowers one should see them growing in the natural habitats. A day spent on Table Mountain, Muizenberg, or Simonstown Mountains, on the slopes above Camps Bay

and the suburbs, on Signal Hill, Lion's Head, Devil's Peak or the Cape Flats will amply repay the lover of Nature.

On the Saddle between Devil's Peak and Table Mountain, on the Wynberg slopes of the Table and various other localities, will be found growing the beautiful *Anemone capensis L.*, with its delicately coloured "petals." The fleshy-leaved, sweetly-scented "Scarlet Crassula" (*Rochea coccinea D.C.*) may be seen growing among the rocks round the ledges and summit of the Table, while on the slopes of Oranje Kloof (Ravine) hidden away among the bushes the collector will find the parasitic "Harveya" (*Harveya capensis Hook*) whose delicate flowers turn black if handled. Nodding its head above the bushes, the little "Blue Disa (*Disa gramnifolia, Ker*), with its blue hood and green "eye spots" catches the eye, and in damp patches in the same locality are various species of "Sundew" (*Drosera spp.*) whose leaves are covered with sticky glandular hairs for catching insects.

A walk from the lower to the upper plateau of Table Mountain will result in many interesting plants being seen. Various kinds of Heath (*Erica spp.*) of different shapes and colours are conspicuous. The red tubular *Erica coccinea Berg*, *E. Petiveri L.*, *E. Plunkenetii L.*, the two latter with their stamens exerted like a long tongue, the white *E. mammosa L.* and yellow *E. lutea Berg* being perhaps the most noticeable. Numerous "Everlastings" (*Helichrysum spp.*), some with pure white bracts, some with tinted bracts, grown in profusion. In a few of the streams may still be found, especially during the months of December to February, the "Red Disa," *Disa uniflora Berg*, the "Pride of Table Mountain," and growing on wet ledges is the "Drip Disa" (*Disa*

longicornu L.f.) with a mauve trumpet shaped corolla. Among stones, grass and also on ledges grows the "Cluster Disa" (*Disa ferruginea Swtz.*), somewhat similar in shape to the "Drip" but of a red colour and having many flowers clustered on the stalk. A search round damp spots will almost certainly reveal numerous other Orchids, such as various species of Satyrium, some with an oppressive odour (*Satyrium odorum Sond*), the yellow flowered *Pterygodium catholicum Swtz*, and the little pink "Moeder Kapkie" (*Disperis capensis Swtz*). At all times of the year some Orchid may be found flowering in the Peninsula, except perhaps during the month of April in an unfavourable year. Scattered about in various places are numerous species, *Watsonia* and *Glaiolus*, the tall rosy flowers of *Watsonia rosea Ker* being in sharp contrast with the surrounding bush, whereas the sweet-scented brown "Afrikander" (*Gladiolus recurvus L.*) has to be diligently sought for. The "Giant Protea" (*Protea cynariodes L.*), so called on account of its large flower head, is not uncommon, and when in full bloom the bracts are of a delicate fleshy pink colour.

On the slopes of the mountain the red Heath (*Erica cerinthoides L.*), occurs frequently, as do also many bulbous plants such as the white *Ixia polystachya L.*, the white or yellow *Ixia maculata L.*, the latter with a dark-coloured throat; "Baviaantjes" (*Bibiana plicata Ker* and *B. disticha Ker*) are very common during the months of July to September; "Pijpies" (*Gladiolus spp.*) are also common and a bunch may be soon gathered. "Painted Ladies" (*Gladiolus augustus L.*), which are so commonly exposed for sale in Adderley Street, may be plucked plentifully, more especially on the slopes near Hout Bay Nek; and on Lion's

Head during September a handsome nosegay of the red and yellow flowered "Kalkoentjes" (*Gladiolus alatus L.*) can be secured.

Along the Pipe-track above Camps Bay and on Small Lion's Head grows the strongly-scented "Belladonna or March Lily" (*Amaryllis Belladonna (L.)*, while higher up on the krantzes blooms the "gold dusted" Nerine *Nerine sarniensis Herb*). The blue Agapanthus (*Agapanthus umbellatus L'Herit*) is common on the upper slopes and summit of the Twelve Apostles. "Ever Trevers" (*Lachenalia spp.*), so eagerly sought after by children, flowers during the same months, as the snow-white "Chinkerinchee" (*Ocnithogalum spp.*) and may be found quite abundantly on Signal Hill and Lion's Head.

The Proteas must not be forgotten. On the slopes of Lion's Head and round Constantia Nek are still to be seen the grand "Silver Trees" (*Leucadendron argenteum R. Br.*) ; above the Pipe Track are numerous specimens of "Kreupelboom" (*Leucospermum conocarpum R. Br.*); and "Wagenboom" (*Protea grandiflora, Thbg.*); while *Protea lepidocrapon R. Br.* with its black hairy-tipped bracts is also quite common. On Signal Hill the "Sugar Bush" (*Protea mellifera Thbg.*), which contains a sweet syrup, occupy large patches of ground. The beautiful *Protea speciosa L.*, more common on the Muizenberg Mountains than on Table Mountain, should also be mentioned.

The Cape Flats presents us with many showy flowers, such as numerous terrestrial Orchids, Gladiolii, Heaths, etc., and the blue "Water Lily" (*Nymphea stellata Willd*) which makes such a show in the "vleis" (ponds) should certainly be seen when in season. The vleis are often covered with a white

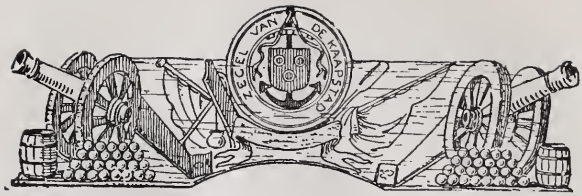
carpet composed of flowers of the "Water Uintjes" (*Aponogeton distachyon L.f.*) which can be seen from the windows of the railway carriage when passing Salt River. *Satyrium carneum R.B.*, with its dense spike of pink flowers, grows on the flats in abundance; the fragrant *S. candidum, Lindl*, the white *Disa barbata, Swtz*, the blue *Disa ventusta, Bolus*, and the green *Disa lugens, Bolus*, will also be found there during the months of October and November.

The late Dr. H. Bolus, F.L.S., in his valuable book on the Orchids of the Cape Peninsula, writes as follows:—

The majority of the species flower in spring and early summer; yet there is no month (excepting perhaps April in some unfavourable year) in which some orchid may not be found in flower in the Peninsula. Beginning in April sometimes, even before the winter rains, *Disa tenuis* may be gathered near the Kenilworth racecourse, though its green spikes of greenish flowers are by no means easy to discover. In the same month I have gathered *Liparis Capensis* on the Southern slopes of Table Mountain, and in May near Rondebosch. Both these continue flowering in various stations until June; they are succeeded in July by *Disperis Capensis*, scattered everywhere over the flats. All the foregoing have green or dull coloured flowers, produced at the season when bright, as it often is, between the rains, there is not less certainly the minimum of sunshine. A note of a bright colour is struck with *Satyrium Coriifolium*, with its orange flowers begins to stud the Flats in the latter part of July; and when *Diza obliqua* appears on the sandy slopes of Muizenberg. In August these are joined by *Satyrium odorum*; and

then come on rapidly *Disperis villosa*, and *D. Culcullata*, *Pterygodium catholicum*, *Corycium orobanchoides*, etc. In October probably the maximum is reached; but November and December are still rich on the Mountains though the orchids on the Flats have by that time disappeared. After December the number rapidly diminishes, yet the peerless *Disa uniflora* is in its glory in the rivulets of Table Mountain in February. The last to linger are the lovely blue *Disa gramnifolia* and the flame coloured *Disa ferruginea* which may often be found until late in March. The last three named are the brilliant produce of the unclouded summer sun, and with nature gloriously closes, as in a gorgeous and many coloured sunset, the splendid array of these beauties of the floral year."

Name.	Month.	Locality.
Anemo e Capensis L. ..	July—Oct. ..	Mountain Slopes.
Amaryllis belladonna L.	March—April	,, ,,
Agapanthus umbellatus L. Herit	Dec.—Feb. ..	Mountain Slopes and Summit.
Aponogeton distachyon L.f	June—Sept. ..	Vleis and Flats.
Babiana spp.	June.—Sept. ..	Flats and Mountain Slopes.
Drosera spp.	July—Dec. ..	Damp spots, Flats, Slopes and Summit of Mountains.
Disa uniflora Berg ..	Dec.—Feb. ..	Table Mountain.
Disa gramnifolia Ker. ..	Feb.—March ..	Dry open spots on Mountains.
Disa ferruginea Swtz. ..	Feb.—April ..	Open spots and ledges on Mnts.
Disa longicornu L.f. ..	Dec.—Jan. ..	Wet ledges, Table Mountain.
Erina spp.	July—March ..	Flats, slopes and summit of Mnts.
Gladiolus angustus L. ..	Sept.—Dec. ..	Mountain slopes and summit.
Gladiolus recurvus L. ..	June—Sept. ..	,, ,, ,,
Gladiolus alatus L. ..	Aug.—Sept. ..	Flats and slopes of Lion's Head.
Helichrysum spp. ..	July—Dec. ..	Flats, slopes and summit of Mts.
Ixia spp.	Sept.—Dec. ..	Flats and mountain slopes.
Leucadendron argenteum R Br.	Sept.—Oct. ..	Lion's Head and Constantia Nek
Leucospermum conocarpon R Br.	Sept.—Feb. ..	Mountain slopes.
Lachenalia spp.	July—Oct. ..	Flats and mountain slopes.
Nerine sarniensis Herb.	March—April	Mountain ledges and ravines.
Nympheaa stellata Willd.	Jan.—May ..	Vleis and Flats.
Protea cynaroides L. ..	Jan.—July ..	Summit of Table Mountain.
Protea grandiflora Thbg.	May—July ..	Mountain slopes.
Protea mellifera Thbg.	June—Aug. ..	Lion's Head, Signal Hill, Flats
Protea speciosa L. ..	Dec.—April ..	Mountain summit, Flats towards Cape Point.
Rochea coccinea D.C. ..	Jan.—Feb. ..	Mountain ledges and summit.



CHAPTER XXI.

TRIPS

Through the Western Province.

IN normal times a Gala Season is arranged for the entertainment of the thousands who flock to the Cape Peninsula during the months November to February. In addition to innumerable town attractions, excursions are arranged by the South African Railways to many beauty spots.

Stellenbosch, a charming old-world village, is but 31 miles from Capetown. The site of it was selected by Van der Stel, in 1679. The beautiful situation of the village with the charm of its quaint old-time houses with twisted chimneys and curved gables, the farms with bell towers from which historic old bells have called the slaves to work in the early days of the settlement, will not fail to impress the visitor. The streets are all close embowered in trees—oaks, with few exceptions, between which vistas of the surrounding mountains, blue and opalescent during the day, or pink with sunset as the evening shadows grow, stamp

the village of Stellenbosch as unique among the many beautiful dorps of the Western Province.

Stellenbosch is largely given over to scholastic establishments and is now a University centre. Among its schools are the Victoria College and the Theological Seminary of the Dutch Reformed Church.

There are beautiful drives to be had all round the village—one of the best is to the Trout Hatchery in the Jonkers Hoek Valley. Another is to "Bange Hoek" or Fearful Corner, which description Kolbe gave to the pass over the foothills of Simonsberg leading to Pniel, which he states "is frequently infested with lions and tigers and leads you on to precipices and pits of water."

In the vicinity of Stellenbosch are the well-known farms "Schoongezicht," the country home of the Rt. Hon. J. X. Merriman, M.L.A., "Nooitgedacht," Idas Vallei, and others.

Among the old-time buildings in the village which should be visited are the old parsonage "La Gratitude," 1704, "Libertas," granted to Adam Tas, 1683, containing frescoed walls and within its curtilage a wine store and farm bell inscribed "me fecit Amstellodami anno 1732." Then the Dutch company's Arsenal bearing the mark V.O.C. will claim attention with its quaint bell tower and bell from which the warning was given in the strenuous days of the early eighteenth century, and which is even now used for the market which has been constructed around this venerable pile.

Having spent a day in historic Stellenbosch we entrain for the Paarl and are soon in the vicinity of Mulder's Vlei Junction. Views are obtained of the Government Agricultural College on the beautiful farm "Elsenberg," and, towards the mountain side,

of "Uitkyk," the fine estate of the late Hon. J. W. Sauer, M.L.A. Above it towers the "kopje," where still lies one of the old Dutch cannon used for announcing to the country-side the approach of friends or enemies from overseas.

We now leave the limits of modern Stellenbosch—in former years it comprised a vast territory—and reach the

PAARL, the rural capital of its thriving district, is second to Stellenbosch in seniority of establishment, and a healthy rivalry exists between both centres in many matters of local importance. The Dutch Reformed Church, in the typical Cape style, dates back to the year *1717*. At no time during our excursions shall we lose sight of the gigantic granite mass which dominates the town, and which, when sunshine follows rain, glistens so brightly as to have given it the name from the earliest times of "Pearl and Diamond Mountain." We shall not have time to drive down its long umbrageous street of several miles length, inspect its industries, wineries, distilleries, churches, schools, and park or enter into the remarkable life of a place where many of its inhabitants successfully combine commercial with viticultural undertakings, for we are now making for

Groot Drakenstein.—The smiling valley through which the Berg River winds its course, is before us. On the left, ranges of mountain hide from our view the districts of Worcester and Tulbagh. Before us, in the distance, at the head of the valley, lies French Hoek (*Anglice*, French Corner), and beyond, the Caledon district. On our right the Simonsberg—which seemed so easy of ascent from the Stellenbosch sides—towers high and inaccessible. The Dwars

River separates it from another mountainous mass, which is the buttress of the Caledon Bergen.

A branch railway (17 miles in length) connects the Paarl with French Hoek and Groot Drakenstein ($7\frac{1}{2}$ miles); the line runs along the base of the Drakenstein mountains to their junction with the Hottentots Holland, near which the village lies in a *cul de sac.*

FRENCH HOEK.—To proceed up the valley to French Hoek, more than one day should be allowed if the visitor is to become acquainted with its charm It is more closely settled than Drakenstein of which it originally formed a part. More French names are to be found there than elsewhere in comparison to its size. French Hoek has become an educational centre of considerable importance ; 400 young people—some from even the remote parts of South Africa—are on the roll of the High School, which annually justifies its reputation when the results of the University Examinations are published. In addition to the culture of fruit and the vine, Turkish tobacco is grown, and the yearly harvest is sold by public auction to buyers who come from Capetown and elsewhere.

TULBAGH.—The land of Waveren is distant some four miles from Tulbagh Road Station, which is 75 miles from the city. It is beautifully situated, surrounded by the Winterhoek and Witzenberg Mountains, in a district which, perhaps, is unsurpassed in the whole of South Africa for variety and beauty of wild flowers. In the village there are several ancient Dutch-Huguenot architectural remains of great interest, specially noteworthy being the old Church. A few miles from the village is situated the old Drostdy, where the Magistrate in the early days held his court. There are numerous vineyards, orchards, and well-kept farms in the valley.

CERES.—A visit to Ceres will well repay the visitor, as the railway line to it passes through some of the wildest and grandest mountain scenery in South Africa. The railway from Ceres Road on the Main Line proceeds through the celebrated Michell's Pass, which is a fine example of engineering skill. The village of Ceres is surrounded by mountains, and its wide streets, which cross each other at right angles, are bordered with fine oaks and firs. Ceres is famous for its trout streams, and beautiful orchards.

WORCESTER is a thriving commercial town, an important railway centre, and is 117 miles from Capetown. It is one of the largest viticulture districts in the Province and yields great quantities of the best wine and brandy. It is also famous for the production of raisins. There are agricultural and horticultural shows held annually, and a flower fete, all of which attract thousands of visitors. Here is the junction of the main line with the New Cape Central Railway which runs through the fertile districts of Robertson, Ashton, Montagu, Swellendam, George and Mossel Bay.

THE HOTTENTOTS HOLLAND.—These mountains with their lofty peaks are within easy reach of the city and will afford mountaineers abundant scope for their energies. At the foot lie the villages of Somerset West and Sir Lowry Pass, either forming good starting points. The wide range of magnificent scenery to be obtained from the summit is well worth the climb.

SOMERSET STRAND is a favourite seaside resort about 25 miles from Capetown. It is pleasantly situated on the shores of False Bay and provides

abundant attraction especially boating, fishing and bathing. There is a splendid beach which at summer time is thronged with visitors. Hotel accommodation is ample and with the adjacent villages of Somerset West and Gordon's Bay the visitor has a wide field for enjoyment.

GORDON'S BAY can be reached by vehicles from Somerset Strand. Situate close to the mountains with a fine beach the visitor can enjoy the pleasures of mountaineering, bathing and fishing. It is a quiet secluded place and a favourite honeymoon resort.

SIR LOWRY PASS is the next station beyond Somerset Strand on the Caledon line, and makes a convenient base from which excursions to many points may be made. It is close to the splendid range of mountains known as Hottentots Holland, and is but a few miles off Gordon's Bay and Somerset Strand.

CALEDON has been a favourite resort of tourists for some years past. It is situated in a district renowned for its attractive scenery and the health restoring qualities of the chalybeate baths. The climate is dry, healthy and bracing, and visitors can be assured of all modern comforts in the up-to-date hotels and boarding houses in the town. The railway journey from the city is one of great interest affording many glimpses of scenery, of mountain, glen and wood with white gabled farmhouses dotted here and there. The splendid panorama which is gradually revealed as the train toils up the zigzag way from Sir Lowry Station to the top of the Pass is one which the visitor should not fail to see. Caledon is far famed for many varieties of heaths and other wild flowers which the district yields, and the Annual Flower Show during the spring is a great event and well worth a visit.

MONTAGU is on the Cape Central Railway line and is distant some 6 miles from Ashton Station. It is chiefly famous for the Hot Springs (110 deg. Fah.) which are situated in a beautiful kloof about a mile and a half from the village. The old residents say that some years ago, there were inscriptions cut on the rocks dating back as far as 1750, but in making alterations the rocks were cut away; however, there are some there still dating back to 1818.

The Baths have been celebrated locally for over 100 years for their marvellous cures in cases of Rheumatism, Gout, Paralysis, and Nervous Exhaustion. Until lately no one could tell why the water had such wonderfully curative effects, the virtue being supposed to be Oxygen Gas. However, in November, 1908, Professor Hahn inspected the waters at Montagu, and found that they were strongly Radio-Active, this being caused by emanation given off by radium, stronger than Marienbad or Baden Baden.

The great difficulty for many years past was the want of proper accommodation, but this was remedied by the New Cape Central Railway Coy. who bought the property in September, 1907. Since then the Sanatorium and Bath House have been put in proper order and re-furnished, and a Swimming Bath 50 feet by 20 feet has been added. Golf links have been laid out, also Tennis Courts and Croquet Lawn. The drive from Ashton to Montagu through Cogman's Kloof is very fine; situated in the Karroo, the Baths are a most delightful health or holiday resort.

HERMANUS is to be reached by motor bus from Bot River Station on the Caledon line. It is a secluded seaside resort famous for its rocks, sandy

coves and picnic spots. Splendid fishing is to be had from the rocks, all along the shore. Comfortable hotel accommodation can be secured, and the visitor need have no misgivings about enjoying a stay in the breezy and exhilarating atmosphere of this delightful dorp.

[*N.B.—Visitors should call at the Bureau of the Publicity Association, Adderley Street, Capetown, where the latest information will be obtainable with regard to facilities which are available over the South African Railways and the New Cape Central Railways, for visiting all or any of the abovementioned places of interest.*]

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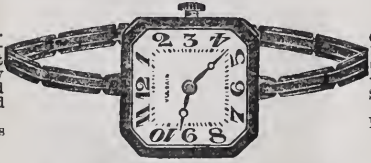

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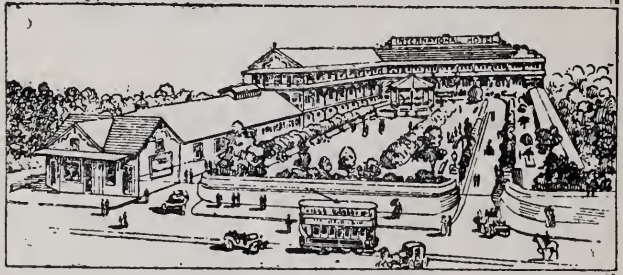

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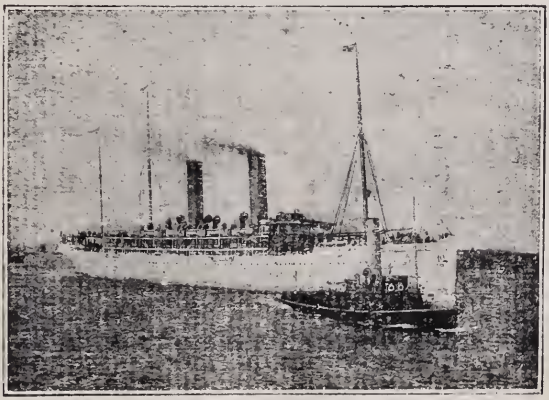

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